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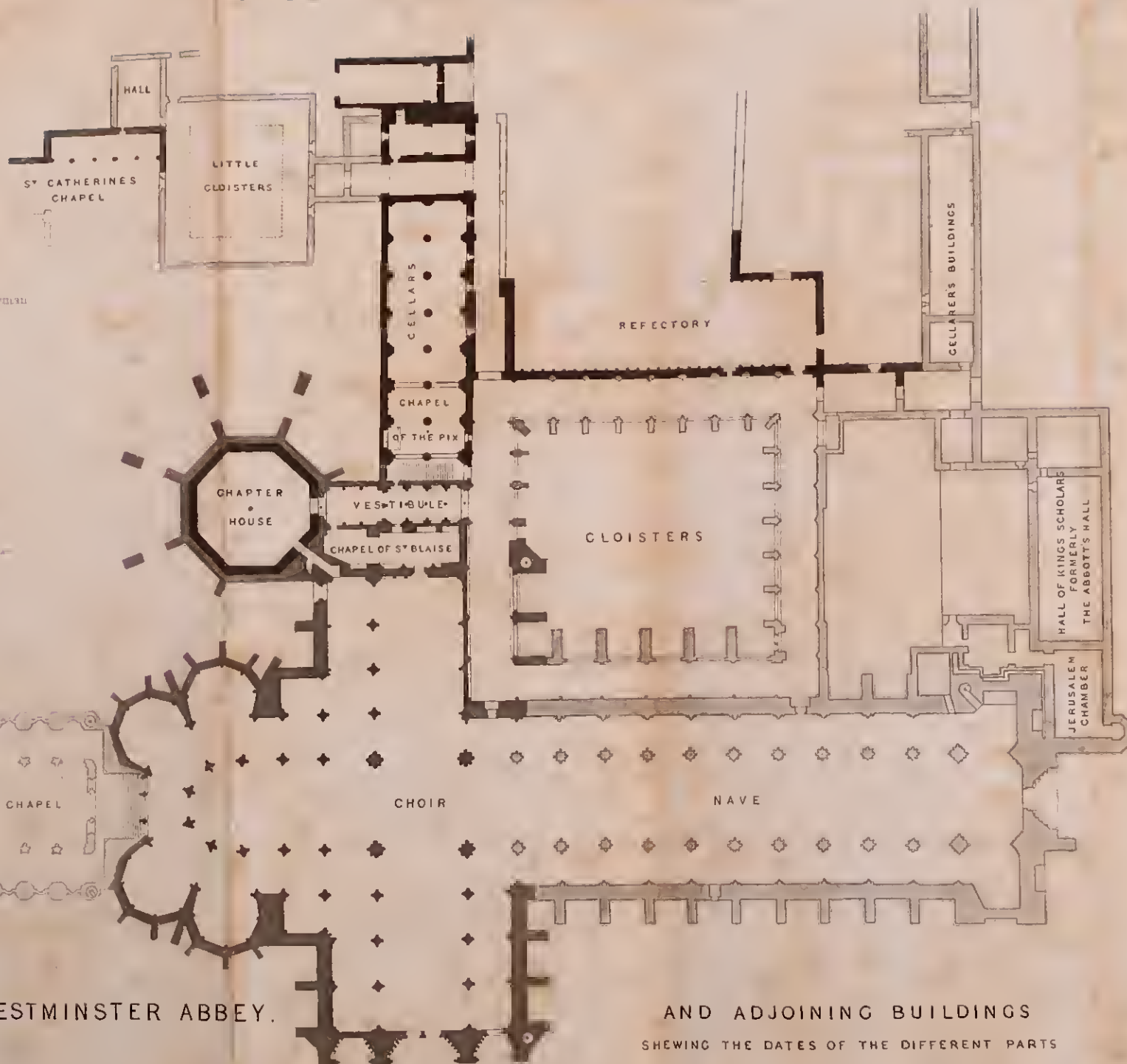
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Oct. 26 1861

GLEANINGS FROM WESTMINSTER ABBEY.





PLAN OF WESTMINSTER ABBEY.

AND ADJOINING BUILDINGS
SHEWING THE DATES OF THE DIFFERENT PARTS

GLEANINGS

FROM

WESTMINSTER ABBEY,

BY

GEORGE GILBERT SCOTT, R.A., F.S.A.

WITH APPENDICES, SUPPLYING FURTHER PARTICULARS, AND
COMPLETING THE HISTORY OF THE ABBEY BUILDINGS,

BY

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TO THE VERY REVEREND

RICHARD CHENEVIX TRENCH, D.D.,

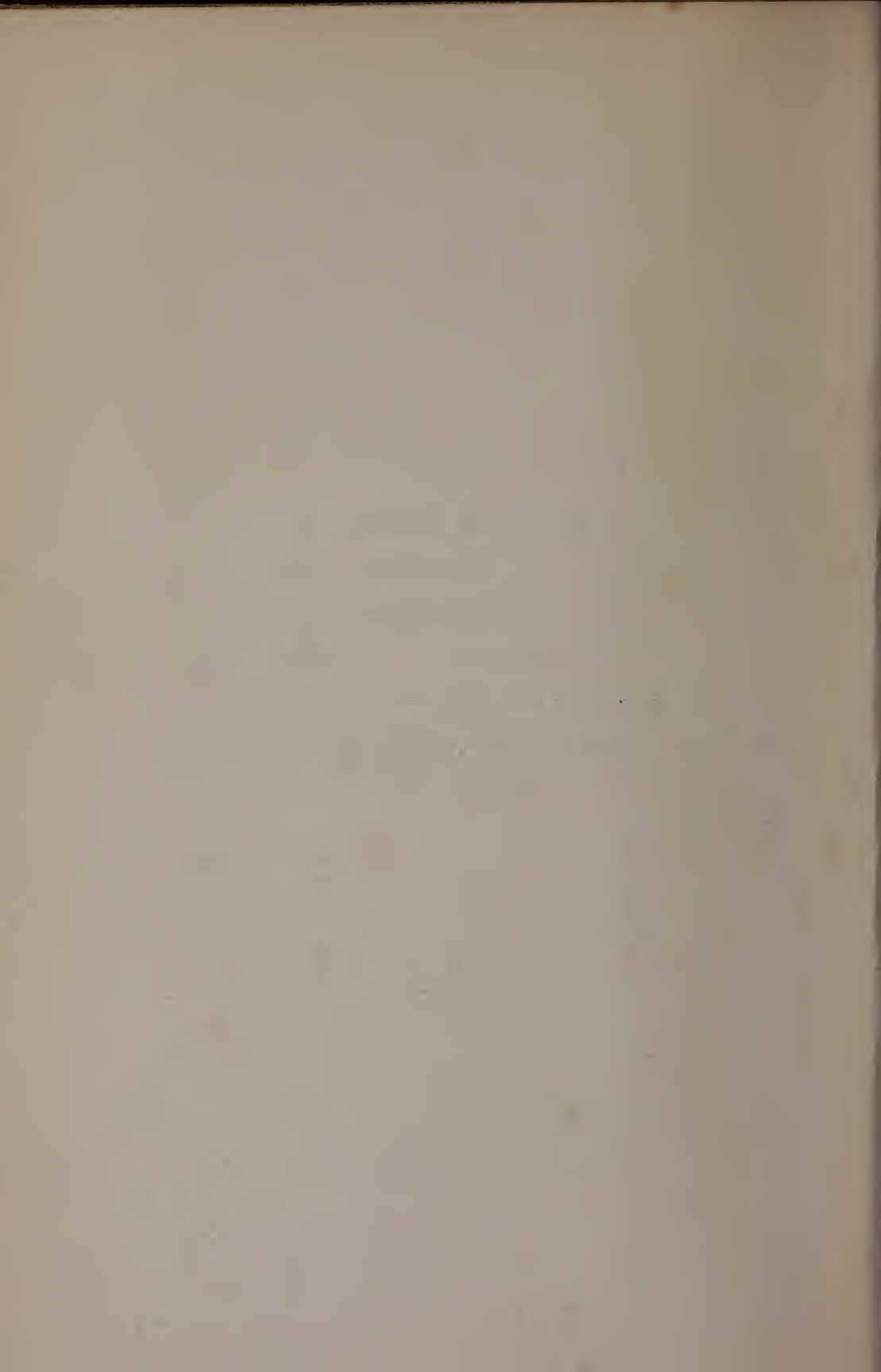
DEAN OF WESTMINSTER,

This Collection of Essays,

TO ILLUSTRATE THE HISTORY OF THE ABBEY,

IS, WITH HIS KIND PERMISSION, RESPECTFULLY INSCRIBED BY

THE EDITOR.



ADVERTISEMENT.

THIS little volume owes its origin to a meeting of the London and Middlesex Archæological Society, held on the 25th of October, 1860, in the Precincts of the Abbey, where the Society were most kindly and cordially received by the Dean and Chapter. On that occasion Mr. Scott's admirable paper on the architectural history, which he modestly calls "Gleanings," was repeated, having previously been delivered to the Institute of British Architects. This paper relates chiefly to the church, with slight notices of the other buildings, and concludes with a suggestion that these notices should be enlarged and more thoroughly worked out. The other papers read upon the same occasion, and which are here added as an Appendix to Mr. Scott's paper, go a good way to supply the want which he pointed out; and the few connecting links which were still wanting have since been furnished by the kindness of Mr. Weare and others interested in the subject. The Fabric Roll of 1253 had fortunately been discovered by Mr. Burt a short time before in the Public Record Office, together with some others of less importance, but not without value, which are included in the Appendix, together with the admirable notes of Professor Willis, explaining the technical terms, and making that generally intelligible which without this help was a sealed book to most readers. The authentic accounts of the building of the nave in the fifteenth century, and the circumstance that the celebrated Lord Mayor Whittington was one of the Royal Commissioners, and the one who advanced the money for that purpose on the security of certain dues, as stated in the deed here reprinted, are not entirely new facts in the history of the Abbey, but are certainly not gene-

rally known. If the tradition that the King, being unable to repay the large sums advanced by the Lord Mayor, generously burnt the bonds, cannot be exactly authenticated, it may at least possibly be true, as the dates correspond, and the King was certainly hard pressed for money at that time. The particulars respecting the abbot's house, opportunely supplied by Mr. Corner, and the division of it into the Deanery, the College Hall, and the Jerusalem Chamber, as explained by Mr. Hugo and Mr. Weare, have not previously been made out so clearly. The notice of the Modern Buildings within the Abbey precincts, supplied by the Rev. Mackenzie Walcott, brings down the history of the buildings of Westminster Abbey to the present time.

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GLEANINGS FROM WESTMINSTER ABBEY OF THE TIME OF EDWARD THE CONFESSOR.

A LECTURE DELIVERED TO THE ROYAL INSTITUTE OF BRITISH ARCHITECTS,
BY GEORGE GILBERT SCOTT.



Archway in the Dark Cloister. [Part of the Substructure of the Dormitory, A.D. 1060.]

ALL we know of the earliest history of the fabric is, that there existed a church here in the days of King Offa, and that this (or a successor of it) was rebuilt, and the Abbey refounded, by Edward the Confessor. One of the first thoughts which occur to us in considering the history of our Abbey is, then, the question as to what kind of church was that which preceded the present structure, and which we know to have been erected by this sainted monarch. As, for example, what was its size and form? Was it on the small scale which appears to have been common among Saxon buildings, or of the gigantic dimensions adopted by the Normans? And, again, was its architecture more on the Saxon or on the Norman type?

William of Malmesbury, writing in the following century, speaks of it as "that church which he, the first in England, had erected in that mode of composition which now nearly all emulate in its costly expenditure;" or, in other words, it was the earliest Norman church.

Matthew Paris, in the thirteenth century, merely adapts the same statement to his own times, saying that the Confessor "was buried in the church which he had constructed in that mode of composition from which many of those afterwards constructing churches, taking example, had emulated in its costly expenditure;" evidently considering its style the same as that of the Norman churches with which he was surrounded.

Sir Christopher Wren gives us, as he says from an ancient manuscript, the following particulars :—

“The principal area or nave of the church, being raised high, and vaulted with square and uniform ribs, is turned circular to the east; this on each side is strongly fortified with a double vaulting of the aisles in two stories, with their pillars and arches: the cross building contrived to contain the choir in the middle, and the better to support the lofty tower, rose with a plainer and lower vaulting, which tower, then spreading with artificial winding stairs, was continued with plain walls to its timber roof, which was well covered with lead^a.”

From the above, one would by no means infer that the church was of small dimensions, and I am very much disposed to think that it may have been nearly, or quite, as large in its elementary scale as the present structure. Edward the Confessor having spent so much of his early life

^a Since reading my paper my attention has been called to the “Lives of Edward the Confessor” among the documents published under the direction of the Master of the Rolls. In one of these I find the original of the passage referred to by Sir Christopher Wren. It runs thus :—

“Principalis aræ domus altissimis erecta fornicibus quadrato opere parique commissa circumvolvitur; abitus autem ipsius ædis dupplici lapidum arcu ex utroque latere hinc et inde fortiter solidata operis compage clauditur. Porro crux templi quæ medium canentium Deo chororum ambiret, et sui gemina hinc et inde sustentatione mediæ turris celsum apicem fulciret, humili primum et robusta fornice simpliciter surgit, coeleis multipliciter ex arte ascendentibus plurimis tumescit, deinde vero simplici muro usque ad tectum ligneum plumbo diligenter tectum pervenit. Subter vero et supra disposite educuntur domicilia, memoriis apostolorum, martyrium, confessorum, ac virginum consecranda per sua altaria. Hæc autem multiplicitas tam vasti operis tanto spatium ab oriente ordita est veteris templi, ne scilicet interim inibi commorantes fratres vacarent a servitio Christi, ut etiam aliqua pars spatiosæ subiret interjaciendi vestibuli.”

I may mention that the document in which this occurs was written between the death of the Confessor and of Queen Edith (i.e. between 1065 and 1074). In the same volume occurs a description of the old monastery, written during the reign of Henry III. It is in Norman French verse, and the following is the translation given :—

“Now he laid the foundations of the church with large square blocks of grey stone; its foundations were deep, the front towards the east he makes round, the stones are very strong and hard, in the centre rises a tower, and two at the west front, and fine and large bells he hangs there. The pillars and entablature are rich without and within, at the bases and capitals the work rises grand and royal, sculptured are the stones and storied the windows; all are made with skill of a good and loyal workmanship; and when he finished the work, with lead the church completely he covers, he makes there a cloister, a chapter-house in front, towards the east, vaulted and round, Refectory and dormitory and the offices in the tower,” (*e les officines en tur.*)

From the first extract it is evident that the eastern portions of the Confessor's church were erected previously to the demolition of the old church, and so far to the eastward of it as to allow of a large portion of the nave being built between them, probably as an abutment to the central tower. From the second it will be seen that, when completed, there were two towers at the west end of the nave, but neither of them afford full evidence of the completion of the nave by the Confessor himself, though the use by the earlier writer of the words “*mediæ turris*” seems to imply either the existence or the intention of erecting others.—G. G. S.

in Normandy, it is unlikely that he should be content with the dimensions of a Saxon church; indeed, had he been so, he had one to his hand without building a new one; and as he was greatly enlarging the monastic establishment, it seems probable that in rebuilding the Abbey church he would adopt the scale which was becoming common in Normandy. Harold, we have every reason to believe, did the same in building his church at Waltham; for whatever may be the merits of the disputed question as to whether any part of his work yet remains, there can be no doubt that his choir, at least for a time, there co-existed with the present nave, and agreed with it in elementary scale. Again, we have no reason to believe that the choir of Westminster Abbey was rebuilt between the days of Edward the Confessor and those of Henry III., which would have been inevitably the case had its scale been diminutive; and, if it did exist through that interval, we have full proof that it was as long as the present eastern arm of the church; for the present position of the transept we know to be identical with that of the Confessor's church, from the fact of the remains of his dormitory abutting against it in the usual manner; while the eastward extent of the old church is defined almost with certainty by the fact that the Lady-chapel was erected against it in the early days of Henry III., some years before he commenced rebuilding the church itself. The dimensions of the ancient nave are less easy of conjecture. The width, I think it probable, would have agreed with the existing one; and if the Confessor adopted, as I imagine, the usual scale of the great churches of the Normans, there is no reason to suppose it to have been much shorter than at present,—an opinion which is to a certain extent corroborated by the size of the cloister court, the north and east sides of which would have been defined by the external walls of the nave and the dormitory, and its southern limits by the refectory, in which there exist early remnants sufficient to shew that it occupies its original site. The completion of the square thus marked out carries us to within three bays of the western towers; and as cloisters rarely reached the end of a nave, it leaves it as a probable inference that the old nave did not fall short of the length of that now existing.

At St. Alban's and Winchester, which were erected within the same century, the elementary scale, or width from centre to centre of the piers, is about the same, the length of nave considerably in excess, and the original length of the Norman choir also greater. The structural choir, or eastern arm, at Westminster, is in fact so short as to preclude the idea of its having been rebuilt during the later Norman period, being less than that of many early Norman choirs.

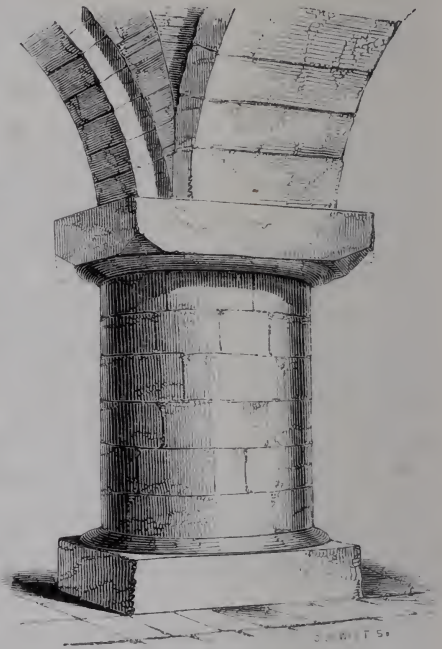
We now come, however, to surer ground: I mean the portions of the Confessor's work which still exist. These consist of the substructure of the dormitory, forming a long range of building running southwards from, and in a line with, the south transept, and passing under the library and

the great school-room, which now occupy the position of the ancient dormitory.

The substructure is vaulted in two spans, and is divided longitudinally by a range of massive round columns, the whole being seven and a half bays, or about 110 feet, in length from the vestibule of the chapter-house to the cross passage now leading into the little cloister, and formerly to the infirmary. This range was probably, in the first instance, continuous and open, like that at Fountain's Abbey^b, but was very early divided into separate compartments, as I shall presently shew. It is so seldom that we find constructive columns remaining in this country of a date earlier than the Norman Conquest, that it is an object of some interest to see what form they exhibit, though I admit that, date alone excepted, this can hardly be called a Saxon work, whilst its unimportant purpose forbids us to take it as a fair example of any style. There are only one or two, I think, of these columns which retain their pristine form, the others having been altered at subsequent periods.

These consist of a cylindrical shaft, 3 ft. 6 in. in diameter, and 3 ft. 4 or 5 in. high. The capitals have a vast unmoulded abacus, seven or eight inches deep, supported by a moulding, if such it may be called, consisting of nothing but a frustrum of an inverted cone, the most pristine form, almost, to which a capital could be reduced, thoroughly efficient, but with the least possible amount of workmanship, not unlike what we may imagine may have been the first type of the Doric capital, and but one step removed from its apparent prototype among the tombs at Beni Hassan.

We must not, however, for a moment suppose that this rudely pristine



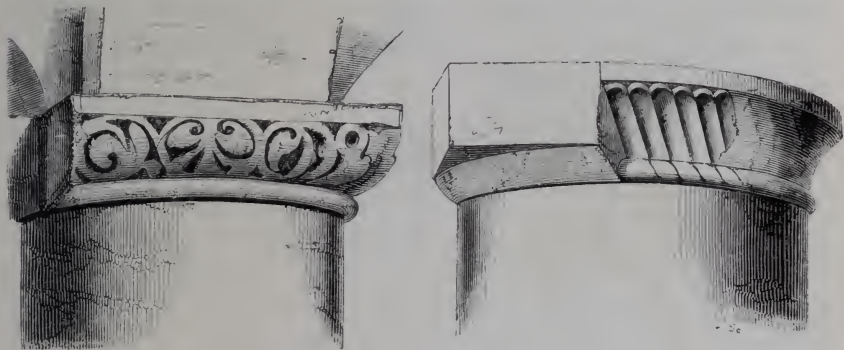
Early Norman Pillar. [A.D. 1060.]

^b It is more probable that the partitions have been removed at Fountain's; these substructures were originally divided by partitions into different small cellars or store-rooms; the partitions have very commonly been removed, and the space thus thrown open is often erroneously called the ambulatory. Such substructures have been preserved in numerous instances, as at Chester, Llanercoast, Sherborne, &c., &c.—ED.

form was that usual at the period, except in rough and unimportant situations. We know that in the contemporary work at Waltham the capitals were enriched with ornaments of brass, and that much earlier Saxon columns had enriched capitals^c. We must simply view it as a specimen of the honest simplicity with which they treated the less important portions of their structures. It is, in fact, only one step more plain than the capitals in the crypt at Winchester, which was constructed some twenty years later. The bases very closely resembled the capitals, but have, like them, generally been altered from their original form.

These columns carried plain groining^d, with square transverse ribs, partly constructed of tufa.

It is somewhat curious and interesting that during the Norman period the majority of the capitals have been altered and enriched in various ways. Being within reach, their massive plainness seems to have tempted the monks to try experiments upon them, and we accordingly find the original block cut into a great variety of forms, some of them of considerable richness. The state of the capitals shews that the building was already subdivided, as the alterations are often totally different on the two sides of the capital, leaving a narrow intervening frustrum of the original, representing the thickness of the partition. Some are roughly chopped into a form, preparatory to the enriching process, which has not been completed.



Early Norman Capitals, with later Norman Sculpture.

The accompanying woodcuts shew some of the altered forms which the capitals assume. The bases were also altered, and, in some instances at least, the floor so much lowered that the lower part of the columns had to be cased with new stone.

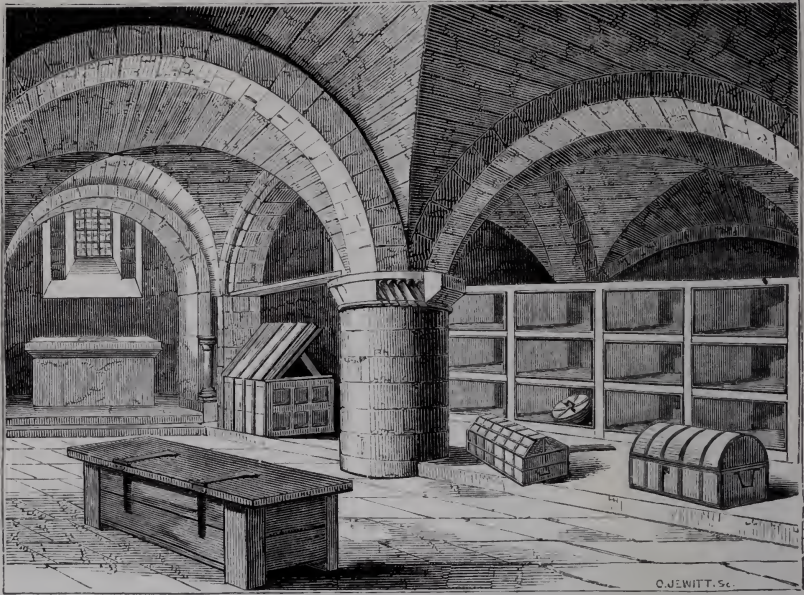
The first bay of this early work adjoins the outer vestibule of the chapter-

^c The existence of any Saxon capitals enriched with *sculpture in stone* remains to be proved.—Ed.

^d Transverse rib-arches, but no groin-ribs; these were not introduced till a subsequent period; a vault groined without ribs is one of the marks of *early* Norman work.—Ed.

house, and is imperfect, having been shortened by the later buildings which here abut against it. The capital of the column here visible is entirely altered to a round and slightly enriched form.

Next to this comes the celebrated chapel of the Pyx. This, as is well known, has long been held by the Government. It formerly, I believe, contained the records of the Treasury, but now contains only empty cases and chests, with one exception, in which the paraphernalia for the trial of the Pyx are contained. I have recently, through the kindness of the



Chapel of the Pyx in its present state 1859. [Part of the Substructure of A.D. 1080.]

Chancellor of the Exchequer and the Secretary to the Treasury, visited, for the first time, its mysterious recesses: a formidable visit, requiring the presence of representatives of the Treasury and the Exchequer, with their attendants bearing boxes which contain six mighty keys.

It occupies two bays of the Confessor's work, a detached column standing in the centre. This column bears marks of a partition having at one time abutted against it, on one side of which the capital has been made round and slightly enriched, while on the other it has undergone no alteration but the rough canting off of its angles, as if preparatory to further alteration. The column which is partly built up in the north wall is on this side altered exactly as on the other, where it is seen in the adjoining chamber, shewing that there was no partition against it. That on the south side I was not able to examine, owing to the presses by which it is concealed. The portion of it which is visible on the other side of the wall is one of those in which I have found the capital unaltered, and I was

curious to see if the opposite side was so too; but was disappointed. In one of the eastern bays of the chapel the stone altar remains nearly entire. It is perfectly plain, and has in the middle of its top a large circular sinking, apparently for the reception of a portative altar-stone; though the form is, I believe, unusual. Adjoining the altar is a detached piscina, in the form of a column: it appears to be of the thirteenth century. The windows, which are very small, and probably of the same date, are doubly and very closely grated, and well they might be so, for we learn that during the reign of Edward I. the king's treasury here was robbed of £100,000, which he had laid up here for the Scotch wars, for which the abbot and forty monks were sent to the Tower on suspicion. I fancy that the chamber was brought to its present form and its security increased after that event. Of the contents of the Pyx Chapel I will speak presently.



Window of the Dormitory [A.D. 1000.]

The bays of the early work beyond the cross passage to the little cloister are simply waggon-vaulted, as is that passage itself, as well as that which is called the dark cloister, which I suppose to be of the same age. These waggon-vaults are formed of tufa laid in rubble-work, and still shewing the impressions of the boards of the centering on the mortar. Of the walls of the dormitory^e itself considerable portions remain. Several of its walled-up windows are visible in the great school, and the

exterior of one remains little altered excepting by decay. It has a shaft in each jamb, and is like early Norman windows.

[At the extreme south end of the dormitory, towards Little Dean's Yard, there is an early wall, forming originally one angle of the court, though now hidden in the cellars of the canons' houses, which join on to the substructure of the dormitory before described. In the transverse wall is a doorway of the time of the Confessor, which, as might be expected, is quite plain, round-headed, and recessed, but square-edged, without any chamfer; this is the inner side; the outer side is quite plain, not recessed, nor chamfered, but with the jambs, or sides of the opening widely splayed, (see the woodcut in p. 10): it appears to have been a doorway from one apartment to another, and not an external doorway;

^e The dormitory was partially burnt in 1448.

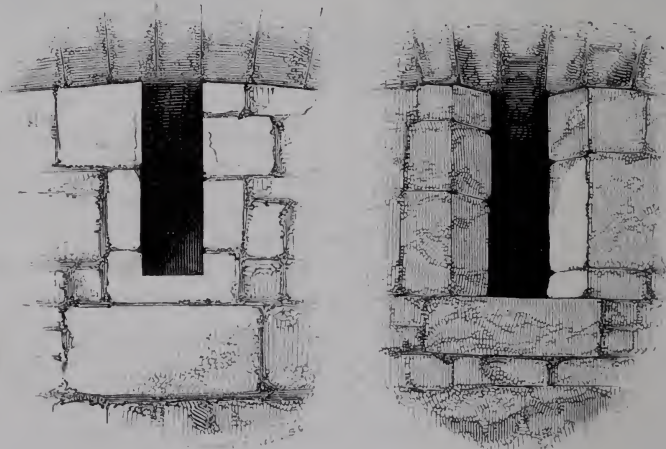
this wall, probably, was under the extreme south end of the dormitory of the time of the Confessor.

The other wall forms an angle with this, which it joins close to the doorway and on the east side of it. In this second wall is a small loop window of very early character, with long-and-short-work in the jambs, and widely splayed within. The top of this window is cut off by the vault, which is a plain barrel-vault of Norman work; in the outer wall are the marks of a round-headed Norman window, bricked up. The thick, early wall has evidently been cut away in a semicircular form to receive the vault upon it, and about two feet from it on the inner side is a Norman flat arch rib, to carry the vault, shew-



Doorway in the Vaults under the Dormitory. [A.D. 1000.]

ing that it was intended originally to remove the old thick wall, but it was afterwards suffered to remain as a partition. This Norman vault added on to the Confessor's work shews an enlargement of the buildings in the twelfth century. The Norman barrel-shaped vault which runs across the south end of the substructure of the dormitory, extends far beyond it, being not less than fifty feet long by about seventeen wide,



Small Window (Exterior and Interior) in the Southern part of the Confessor's Work under the Dormitory.

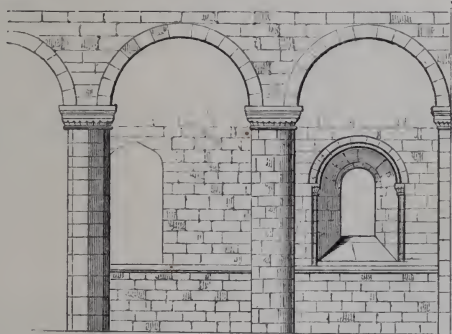
and divided into two parts by the cloister wall before mentioned. The end next Little Dean's Yard has evidently been shortened, as the arch is walled up by a comparatively modern wall. There is the springing of a

second vault still further to the south, cut off by the staircase to the school-room, which now occupies the southern part of the ancient dormitory: the northern end is occupied by the chapter library. The earlier wall under this vault, with the window in it, is at present under the vestibule to the school-room and the school library; it probably formed a part of the offices of the Abbey in the time of the Confessor.—ED.]

The only other part which is at all likely to belong to the Confessor's buildings is a part of the south wall of the refectory, in which a round-arched wall-arcading is still to be traced. As the Confessor increased the number of monks to seventy, he would want *eating* as well as *sleeping* room in due proportion, and in the absence of opposing evidence, it is likely enough that this may be a portion of his refectory.

The next building which I will notice is the chapel of St. Catherine, a work of the succeeding century. It was the chapel of the infirmary, and occupies a position not dissimilar to the corresponding chapels at Canterbury, Ely, and Peterborough.

The usual form of infirmary of a monastery was very similar to that of a church, with this simple difference, that the quasi-nave was very long, and was divided at about one-third of its length from the east by a cross wall perforated only by a central doorway; the western portion forming the infirmary proper, the eastern portion being the nave of the chapel, and a chancel extending still to the eastward.



Part of the Norman Arcade of the Refectory to the Infirmary. [c. 1160.]

This arrangement allowed the sick monks to hear the services as they lay in their beds, while the convalescent could readily transfer themselves to the chapel. This may still be traced out at Canterbury, Ely, and Peterborough; and there is a nearly similar building still in use (though unconnected with the cathedral) at Chichester; as also (with more or less variation) at Bruges, at Lubeck, and, I dare say, many other places^e. Now, I imagine it is possible that the Westminster infirmary may originally have been of the same description. The chapel, of which the remains are sufficient to shew its plan, agree with it precisely; but the infirmary proper is gone,

^e As at Sherborne, Dorsetshire, and at Leicester.—ED.

and may, I fancy, have been destroyed when the small cloister was built. If so, it no doubt extended westward to the wall in the dormitory. This, however, is a mere suggestion, and would be disproved if the small cloister can be proved to be of earlier date, which I see that Widmore imagines it to be. In that case, I should suppose that the infirmary surrounded it.

I have recently discovered an old hall of the date of Abbot Litlington, who is known to have built a new house for the infirmarer. It abuts upon the south side of St. Catherine's Chapel, and has a doorway into the chapel. It was, no doubt, the hall of the infirmarer's house, and was probably used by the convalescent patients. The garden now called the College Garden was originally the infirmary garden.

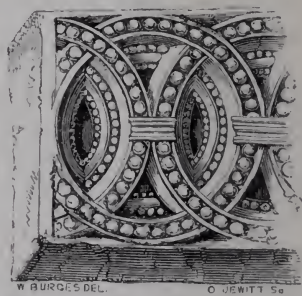
The chapel consisted of a nave and aisles, of five bays long, with a chancel of which I cannot ascertain the length. It is of very good late Norman, and in its details much resembles that at Ely, even to the setting of the octagonal columns angle foremost; but it is less rich.

The west doorway is of Abbot Litlington's time, (*temp.* Edward III. and Richard II.) The pier of the chancel-arch was discovered last year, while making alterations in an adjoining building, but was unfortunately destroyed before I could see it.

The hall I have mentioned had a gallery extending over the aisle of the chapel, with a fireplace in it.

I have been able to preserve and expose to view the hall, with the exception of this gallery, which I was unable to save, though its fireplace still exists. The parts of the chapel which were formerly enclosed in the adjoining building are now exposed to view.

The only other Norman remains that I am aware of are some rather rich fragments, found under the nave floor, when the new stalls were being erected in 1848.



Fragments of late Norman Ornament found under the pavement of the Nave in 1848.

GLEANINGS FROM WESTMINSTER ABBEY.

OF THE TIME OF HENRY THE THIRD.

I NOW come to the existing church, a building which does not owe its claims upon *our* study to its antiquarian and historical associations, intensely interesting though these must be to every man worthy of the name of an Englishman. It has claims upon us architects, I will not say of a *higher* but of *another* character, on the ground of its intrinsic and superlative merits, as a work of art of the highest and noblest order; for, though it is by no means pre-eminent in general scale, in height, or in richness of sculpture, there are few churches in this or any other country having the same exquisite charms of proportion and artistic beauty which this church possesses; a beauty which never tires, and which impresses itself afresh upon the eye and the mind, however frequently you view it, and however glorious the edifices which, during the intervals, you may have seen; and I may add, which rides so triumphantly over the dishonour which, under the name, for the most part falsely assumed, of *high art*, more modern ages have ruthlessly heaped upon it.

The period of the erection of Westminster Abbey was one of the greatest transitional epochs of our architecture. During the latter half of the twelfth century the Romanesque, or Round-arch Gothic, had, both in France and England, transformed itself by a thoroughly consecutive and logical series of changes into the Pointed-arch style, and in both countries that style had been worked into a state of perfect consistency, and in each it had assumed its national characteristics, so that the works in the choir at Lincoln, the Lady-chapel at Winchester, and the western portals of St. Alban's and Ely, all of which date from 1195 to 1215, mark the perfectly-developed Early English style, and are readily distinguishable from the contemporary works in France.

The English works of this period have, at least to our eye, a more advanced appearance than the French. The round form of the abacus, the greater richness and delicacy of the mouldings, and generally a more decided severance from the massiveness of the Romanesque forms, give to the works I have alluded to a later appearance than what we observe in buildings of the same precise period in France. The leading characteristics were, however, much the same. The windows especially, in both countries, consisted, for the most part, of individual lights placed either singly or in groups. The chief variety from this was when, as was usual in the triforium openings and in belfries, two or more such lights were placed under a comprising arch, the interval below which was very usually pierced with circular or other openings. This was not, chronologically

speaking, a step in advance of the detached light, but had all along been its contemporary, whether in the Romanesque, the Transitional, or the Early Pointed styles, and both were equally in use in France and England. In domestic work, the last-named type (that with two or more lights under a comprising arch) was always prevalent, on account of the smallness of the intermediate divisions, which, from an early period, it was customary to reduce to a thin shaft of marble or plain stone, as we see in our own country even in Romanesque works, as at the Jews' House and the building commonly called "John of Gaunt's Stables" at Lincoln, Fountain's Abbey, Richmond Castle, &c.^a As a general rule, however, the more detached form was, for a long time, the prevalent form in churches both in France and England. The difference between the course pursued in the two countries was this, that while in England the special energies of the builders were directed to the perfecting of the more usual type, the French began early in the thirteenth century to shew a preference for the other, and rather to neglect the perfecting of the more typical form. Both forms were frequent in each country, but the efforts of the English were rather directed to the one, and of the French to the other. The consequence was that, while in England the grouping of distinct lights was being brought to the utmost perfection, the French were engaged, more especially at least, on a number of tentative steps towards what became afterwards the mulioned and traceried window. I will not attempt a history of this invention, but will just call attention to one or two of its steps. At Bourges we have the earlier type in its full perfection, the space between the comprising and comprised arches and the piercings of the head being a flat face. At Le Mans and Tours we find these spaces cut out parallel to the lines of the openings, not, however, moulded into what is called *bar tracery*, but as if sawn square through,—a very clumsy and crude contrivance, very inferior to the plate tracery it was intended to improve. At Rheims, so far as I know, is seen the earliest introduction of the perfected principle. We find there, for the first time as I believe, the pierced spandrels and gussets moulded as the openings themselves, and the prin-



St. Maurice, York

^a And at St. Maurice's Church, York, is a window which is one step further in advance, having an opening in the head under the arch.—Ed.

ciple of bar tracery completed, though with some remaining imperfections. It is very difficult to fix dates to these transitions. Rheims Cathedral was commenced in 1212, and it is generally supposed that the first architect, De Coucy, completed the aisles in 1220 or 1225. M. Viollet-le-Duc, naturally enough, seems puzzled at finding perfect traceried windows at so early a period, and suggests it as probable, as the transept of the same work does not exhibit equal advancement, that the aisle windows were altered by him a little later. Certain it is that neither Bourges nor Chartres, which were built about the same time, give any evidence of a like progression; while the intermediate step at Le Mans and Tours would appear, from many of its accompanying details, to be of later date than that given to Rheims. Had Wilars de Honecort put a date to his "Sketch-book," which gives these very windows at Rheims, the difficulty would perhaps have been solved ^b.

The windows with similar tracery in Nôtre Dame, at Paris, M. Viollet-le-Duc, from internal evidence, dates from 1235 to 1240. The Cathedral at Amiens presents difficulties as to date almost equal to that at Rheims, but, on the whole, we may fairly suppose this development to have become pretty common in northern France by about 1230 or 1235, though not to the extent of superseding either the detached light or the plate tracery. Pierre de Montereau, the architect to the Sainte Chapelle, in which the perfected tracery prevails, built also the refectory of St. Martin des Champs, in which it does not appear at all.

During the same period the peculiar, and afterwards stereotyped, French arrangement of the *chevet*, or the apse, with its group of radiating chapels, had been brought, by many steps, to its final development.

Radiating chapels, growing out of the main apse or its aisles, had been early used. In this country we find them at Gloucester and Tewkesbury, and in the foundations recently excavated at Leominster, all of the Romanesque period; and later we find them at Pershore. The French characteristic, however, was the arranging of them in polygons fitting to one another, and to the sides of the polygonal aisle of the main apse,—a sort of corona of little chapels mathematically fitted together and their axes radiating to the centre of the apse, at or near which the high altar was usually placed. This we find in many tentative forms, but the system appears to have been brought to perfection at Rheims and Amiens; the latter of which churches seems to have henceforth been taken as the type on which, in the majority of cases, though subject to some varieties, the grouping of eastern chapels was founded, as at Beauvais, Cologne, Altenberg, and a host of other instances. The two German apses last named,

^b The "Sketch-book" of Wilars de Honecort shews that the plan was altered after the work was begun; and these windows belong to the later portion, about 1240. See Wilars de Honecort, by Willis, p. 209.—ED.

I may mention, however, seem to have had Beauvais rather than Amiens for their immediate type.

There can be little doubt that King Henry III., during his sojourns in France, became enamoured of this arrangement, which in its perfected form he may have seen in course of being carried out at Amiens, Beauvais, Rheims, and elsewhere. It would naturally strike him as well suited to the reconstruction of the eastern portion of a church, already possessing an apse with a continuous surrounding aisle. Whether this project had been formed when the Lady-chapel was built in 1220, it is impossible to ascertain. This was begun in the same year with Amiens Cathedral, and eight years later than Rheims; so that it is not impossible, though the extreme youth of the king would in that case compel us to transfer the originating of the scheme from him to the abbot. However this may be, it is probable that it fell readily into the subsequently adopted plan, as we find no disturbance of the regularity of the division which would otherwise have been the case.

Judging from internal evidence, which is all we have to go upon till the public documents and the archives of the Abbey are more thoroughly searched, I should imagine that an English architect, or master of the works, was commissioned to visit the great cathedrals then in progress of erection in France, with the view of making his design on the general idea suggested by them. Would that, like his contemporary Wilars de Honecort, he had bequeathed to us his sketch-book!

The result is precisely what might have been expected from such a course. Had a French architect been sent for, we should have had a plan really like some French cathedral, and it would have been carried out, as was the case with William of Sens' work at Canterbury, with French details. As it is, however, the plan, though founded on that common in France, differs greatly from any existing church, and it contains no French detail whatever, excepting the work of apparently one carver. I have sometimes fancied that I could detect a French moulding in the water-tabling of the external buttresses, but these are themselves restorations, and are so decayed that I cannot make sure of their section. If it be so, it is just one of those exceptions which prove a rule.

The architect, however, in imitating the great contemporary churches in France, did not adopt another of their great characteristics, the bar tracery of their windows. I am not aware that it exists in a perfect form in any earlier English work, though often closely approached. It is said that Netley Abbey was erected about 1240, and the eastern part of Old St. Paul's is said to have been consecrated in that year. And as both of these contained perfected tracery, the substantiation of those dates would establish for us an earlier claim; but on the whole, I think we may fairly yield this development to our neighbours, and consider this to be about the period at which we borrowed it; though so perfect is the catena of transi-

tional steps, that we should have had no difficulty in tracing out the history of the development from English examples; the only step which I miss in them being that which I have given from Le Mans and Tours, on which, however, I have never heard any stress laid.

This church is, then, remarkable as marking—1st, the introduction of the French arrangement of chapels, which, however, failed to take root here; and 2ndly, the completed type of bar tracery, which was no sooner grafted on an English stock than it began to shoot forth in most vigorous and luxuriant growth.

Though the French type was, as a general form, adopted in planning the chevet with its circlet of chapels, I know of no French church from which the actual plan could have been taken.

The simplest mode of setting out the chevet with its chapels is that adopted at Rheims, which is effected by simply describing a semicircle upon the transverse line passing through the easternmost of the main range of columns, and of a diameter equal to the width from centre to centre of those columns, and inscribing in it a semi-decagon, whose angles will give the centres of the piers,—the same operation being repeated for those of the aisles.

At Amiens the system is different; the two semicircles are described, one for the piers and the other for the aisle, and about each of these it would seem that the normal idea was that a portion of a dodecagon should be circumscribed, but, in fact, the sides are a little less than those of that figure.

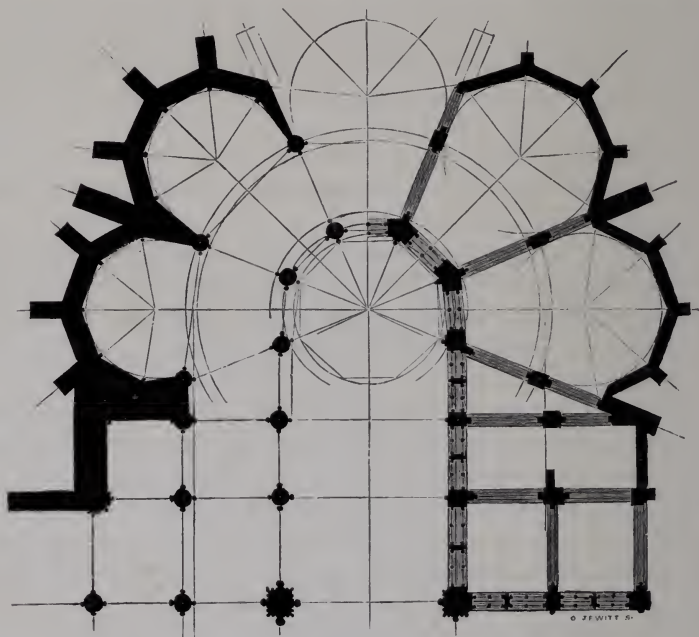
On the outer circuit of the aisle, seven angles of the quasi-dodecagon represent the centres of the piers between the radiating chapels, while on the inner circuit five angles of the smaller quasi-dodecagon represent the centres of five of the piers of the apse, the two remaining piers being placed at the points where the transverse line, which cuts off the seven sides of the outer apse, intersects with the longitudinal lines, which pass through the centres of the main ranges of piers.

It will be seen that this gives a bay of a width intermediate between those of the apse and those of the main arcade, but in a line with the latter. The chapels are alike in the width of their arches, but differ in the westernmost sides of the western chapels not radiating in a regular manner.

The chevets at Beauvais and Cologne differ from that at Amiens in this, that the dodecagons are *inscribed*, instead of being *circumscribed*. It follows that only five of the angles of each dodecagon represent the angles of the outer or inner apse, the remaining angles of the former are formed by spreading the side of the figure outwards till it intersects with the line of the aisle wall, and those of the latter by drawing a transverse line from these points to its intersection with the longitudinal lines of the main range of columns as before. The consequence is that the first side of the apse

has a slight inclination, instead of being parallel to the axis of the church^c.

The chevet at Westminster differs greatly from any of the above. The sides of the apse are five in number, as at Rheims; but instead of being five sides of a decagon, the three easternmost are sides of an octagon, and the others incline but slightly from the sides of the church. The great peculiarity, however, is in the chapels, which occupy so much more than the semicircle as to do away with one of the non-radiating chapels, reducing the space it usually occupies to an irregular pier, and introducing opposite to it in the aisles a bay of very irregular form. I had long noticed this peculiarity, though I had thought it an irregular contrivance to give



Plan of Apse.

greater size to the apsidal chapels; but from finding the setting out of the work remarkably exact, I was led to think that some mathematical principle must have been acted on, and, having had most careful measurements made and tested in every way, I find this to have been the case.

The system is this: the two semicircles are drawn as before, the diameter of the inner one being the width from centre to centre of columns; a semi-octagon is inscribed in this; three of its angles give the centres of the piers of the outer and inner apses, the remaining sides of each apse being formed by spreading them till they meet the main longitudinal

^c These definitions are open to some modifications for irregularities admitted in the setting out.

lines. It most resembles the principle followed at Beauvais, but differs from it (besides the smaller number of the sides) in the outer and inner apse being exactly alike in principle, and all their sides equal, and both set out in regular radiating lines, instead of using the transverse line adopted at Beauvais. This system has great advantages; it avoids the narrowness of the apsidal bays, so apparent in most of the French examples; it gives a beautiful gentleness of transition from the main arcades into the apse, and it also gives a great boldness and expanse to the chapels,—advantages purchased cheaply at the expense of one of the square chapels on either side, and a certain degree of picturesque irregularity in the aisles. It should be mentioned that the setting out of this church is remarkable for its regularity and exactness, though the drawing of an intricate mathematical figure on the ground, some 120 feet wide, necessitated some trifling deviations from absolute precision.

The section of the church, also, differs much from that of the great contemporary buildings in France.

The earlier French Pointed churches had retained the Romanesque system of having not a mere triforium, but a distinct upper story over the aisles, often with a second range of vaulting. The same occurs, though not vaulted, in many of our own Early Pointed churches, especially where they resulted from the piecemeal reconstruction of their Norman predecessors. At Amiens and Rheims, as at Salisbury, Whitby, Rievaulx, and, indeed, the majority of our churches of the thirteenth century, this second story was represented only by the space intervening between the roof and vaulting of the aisles. At Westminster, however, for some special reasons, the second story which we know to have existed in the Confessor's church was continued in its successor, probably to admit more numerous spectators on grand occasions, such as coronations and royal funerals. It was obtained, not so much by increasing the height of the triforium arcade, as by flattening the aisle roof, so as to allow of a wall of considerable height to the triforium, the story being lighted by short windows of a quasi-triangular form, filled in with cusped circles.

The spaciousness of this upper story is quite surprising to those who see it for the first time. It is capable of containing thousands of persons, and its architectural and artistic effects, as viewed from different points, are wonderfully varied and beautiful.

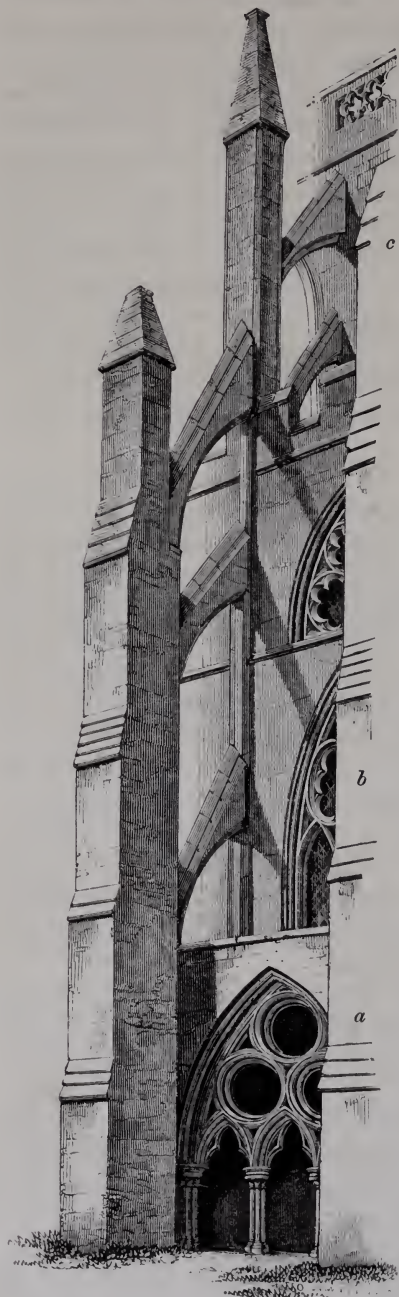
I have sometimes doubted whether, however, this arrangement was contemplated when the building was commenced. There is about the intersection of the aisle roof with the flying buttresses, a want of system which does not seem of a piece with the studious exactness of other points of the design, but is more like the result of an alteration of the design during its execution. It gives also to the transept elevation a high-shouldered look, which is detrimental to its elegance, and, while it adds to the external importance of the aisles, it rather takes from the dignity of the

clerestory by concealing its natural spring from behind the abutting roof of the aisles.

I may mention that the very same arrangement was followed in the contemporary work in the north transept at Hereford; indeed, the very cusping of the circular windows which I have recently discovered there, seems to be exactly copied from those in the same position at Westminster.

[The arrangement of the flying buttresses divided into two parts by a second buttress and pinnacle, is more like French work than English. The use of the pinnacles in adding by their weight to the resistance offered by the buttresses to the side-thrust is very evident in this case, and is in accordance with the principle in Gothic work of making useful things ornamental also.—ED.]

Of the mathematical proportions on which the design of the church has been founded, it is hardly safe to speak: this is a subject on which so much uncertainty and consequent difference of opinion exists, that it would be unwise to be dogmatic or to adopt any theory too positively. The proportions are, however, so pre-eminently satisfactory to the eye, that it is not unprofitable to examine into them, for whether the result of accident or intention, the lessons to be learned are the same; indeed, it is perhaps almost more instructive to find that proportions arrived at by tentative experiments and a correct eye coincide with some mathematical principle,



BUTTRESS, &c., WESTMINSTER ABBEY, SOUTH SIDE

a Cloister. *b* Triforium of two Stories *c* Clerestory

than, after trying many geometrical formulæ, to find one which gives a result satisfactory to the eye. That beauty of proportion may be reduced to mathematical principles I have no doubt, but, as mathematical forms are of infinite variety and of very unequal beauty, while the reasons why one is more pleasing to the eye than another are, to say the least, very occult, it seems to follow that the laws of proportion must be investigated by a process partly tentative and partly geometrical; the proportions dictated by the eye and those resulting from mathematical forms being mutually tested the one by the other, till we are able to determine which set of geometrical proportions is most beautiful, and which among the forms which please the eye are capable of being reduced to mathematical proportions.

As an illustration of this, I remember, many years since, while looking at a plate in "*Britton's Antiquities*," in which he gives internal arches from a number of our cathedrals, I set myself the task of determining which were the most beautiful in their proportions. To my surprise, I was compelled to choose the two which apparently most differed the one from the other, in fact, the tallest and the shortest of the set. I was perplexed at so contradictory a result, but, as I could not go against the dictates of my eye, I endeavoured to investigate the cause, and had much pleasure in finding that both (as shewn in the drawing at least) might be resolved into equilateral triangles, the Westminster arch having three, and that from Wells only two of them in its height. I have somewhere heard that in an old work of the Freemasons it is said that good proportions may be obtained from the square, but better from the equilateral triangle; and I have little doubt that it is true. If the principle of the triangle is applied in the present case, the main section may be said to have a height of three equilateral triangles described upon the transverse width of the church from centre to centre of the columns, which dimensions seem in all churches to have been taken as the elementary scale on which the proportions were founded. Another proportion, common in old works, is derived from the diagonal of the square of this measure. Both have been claimed as the system made use of at Westminster, but the more closely one examines into it, the more clear it is that the equilateral triangle is the figure made use of. I have made careful measurements, and find it fully established that this is the case. I find that the elementary width is about five inches greater in the transept than in the choir and nave. Possibly it had been affected in the latter case, as it would appear to have been in the aisles by some accidental cause, for the difference is clearly not accidental, being most systematically carried out and adhered to throughout to a fraction. If we take the larger of these dimensions, it will be found to agree very closely indeed with the different parts of the church. The height of the nave exceeds the three triangles only by about eight inches. The height to the triforium stringcourse exceeds half that dimension, or the three triangles, or the semi-scale, by only four inches, and the height of the tri-

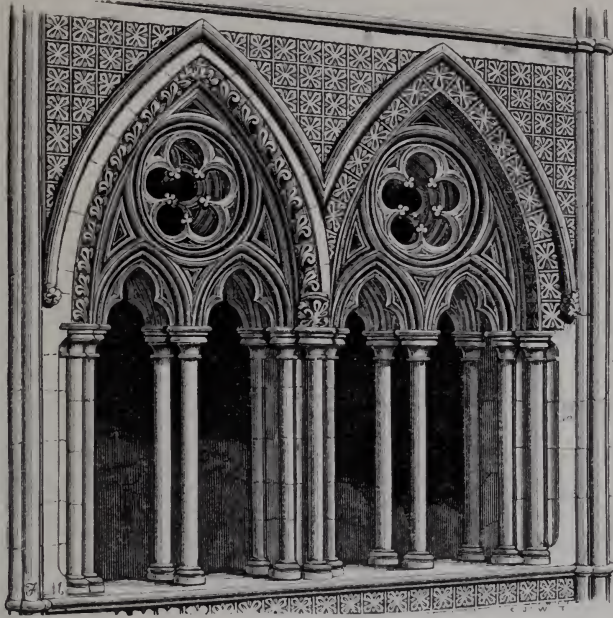
forium itself is four inches in excess of one of these minor triangles; differences so small as to be invisible in so great a height. This agrees with the theory laid down by Professor Cockerell, in his excellent paper published by the Archæological Institute in their Winchester volume. He defines it in this way, that if you assume double aisles to the nave, (i.e. if you treble the elementary width,) the equilateral triangle described on this width will give the height of the vaulting. In the ichnography, the proportions are far less exact. The idea would appear to be that the length of the church should consist of four, and the length of the transept of two, of the heights of the great triangle last named. This is, however, by no means exact, and one cannot lay much stress upon it^d.

I may here mention that the same system holds good in the chapter-house, of which the height agrees with that of an equilateral triangle described on its diagonal; or, more properly, each of its arches, from the central pillar to the angle shaft, has the height of two triangles, or of a regular *vesica piscis*.

The details of the internal design greatly exceed in richness those of French works of the same age, excepting only in the extent to which the capitals are foliated.

The arch-mouldings are peculiarly beautiful, as will be seen by the accompanying sections. (See p. 22.) The triforium arcade is as beautiful as any which can perhaps be found. That to the eastern part of Lincoln may be almost richer, but its proportions yield in beauty to those of Westminster. The richness of the whole is also vastly increased by the wall surfaces between the arches being enriched with a square diaper. The wall arcading is of exquisite design, (see the engraving opposite,) and the spaces over it were filled with most beautiful foliage, with figures interspersed, while the spandrels of the cusping were filled with ornamental painting. When, to the richness of architectural detail, we add that of material,—the entire columns and all the subordinate shafts being of marble, and the remainder of stone of several different shades of colour,—the magnificence of the internal design must have greatly exceeded that of its French prototypes. The only one point which strikes the eye as looking less rich, is the use of merely moulded capitals to the main pillars. This, however, arose from their being of Purbeck marble. It is true that at Ely and elsewhere, as in our own chapter-house, the carved capitals are of this stubborn material; but its use may, nevertheless, be accepted as a fair excuse for moderating the workmanship. The internal designs of the transept ends are truly magnificent, indeed I doubt whether their equals can be found

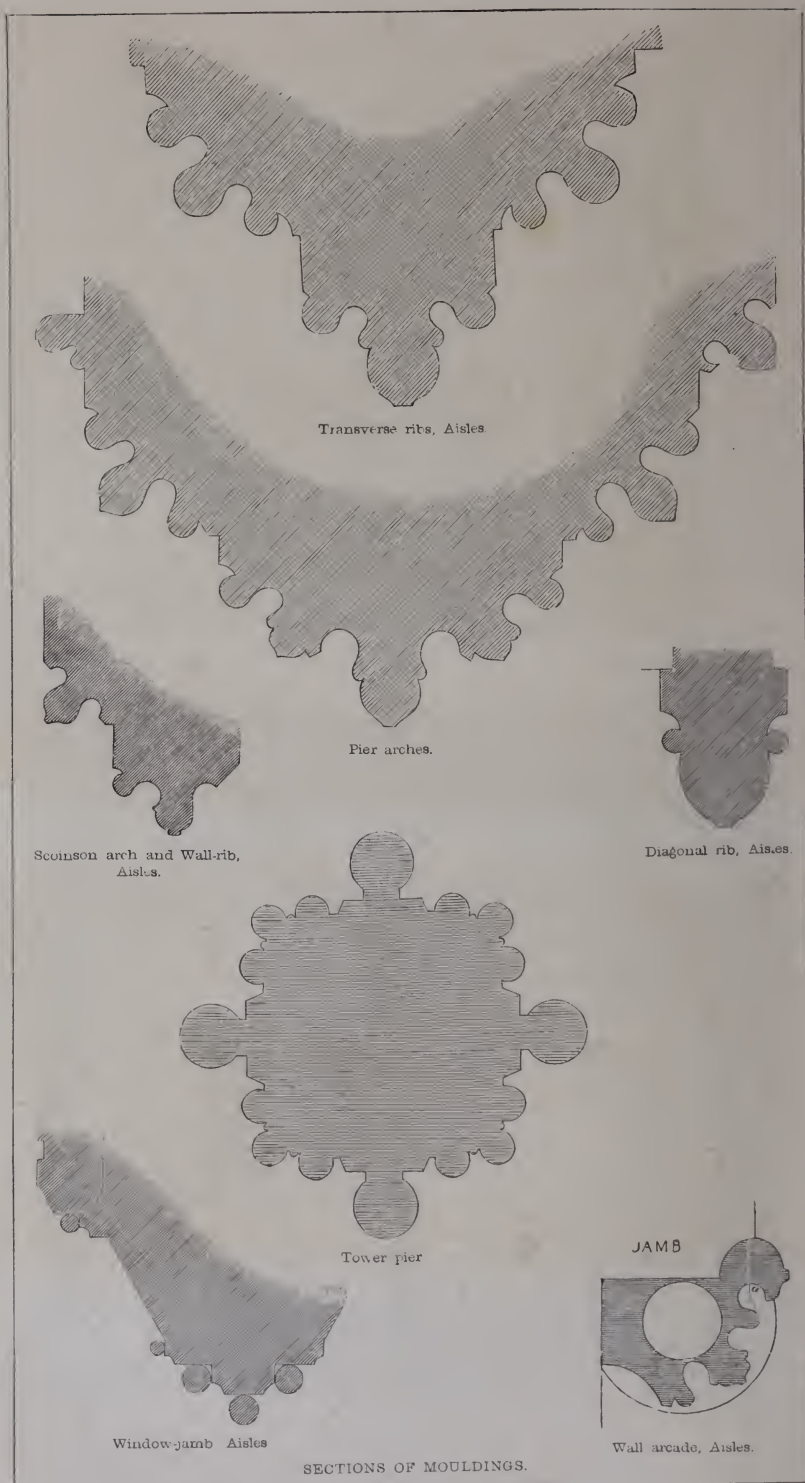
^d From further examination since writing the above, I believe that both in the aisles of the nave, and in the lengths of the church and of the transept, the proportions reached to the centres of the walls, instead of (as was more usual) their internal face. If so, the last-named proportions would be almost exact.



Triforium Arcade



Wall Arcade.





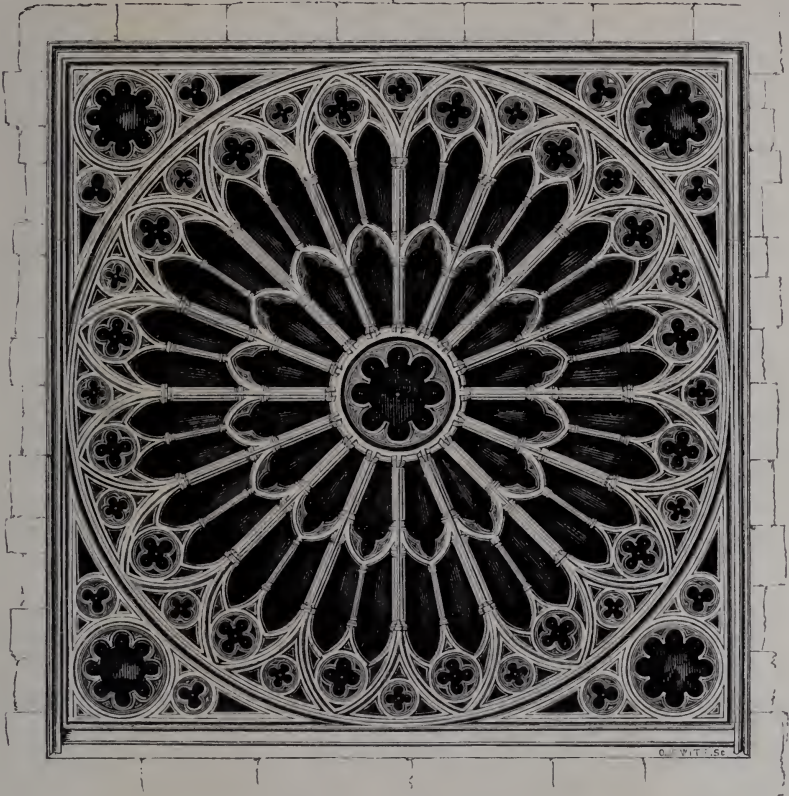






PAVING TILES.

elsewhere. The manner in which they continue the lines of the general design, and yet add diversity to the forms, is truly artistic.



Restoration of the Rose Window.

It is most unfortunate that the great rose windows have lost their original character; I have, however, a strong impression that the old ones may have, in their leading subdivisions, resembled that now existing in the south transept, and that the design has been simply translated from that of the thirteenth to that of the fifteenth century. I have attempted in the accompanying drawing (see above) to translate it back again, and you will see that it makes a very fine window, in perfect accordance with the character of the church, and very much like several existing specimens. You may say that this is pure conjecture, and so it is—but it is a conjecture not devoid of some collateral corroboration, for, singularly enough, there exist in the chapter-house some encaustic tiles of a pattern evidently copied from a rose window, and agreeing precisely in its divisions with that under consideration, representing even the shafts with their caps and bases. It will be seen that my translation of the existing window into Early English almost precisely resembles the pattern given on those tiles. The square form in

which the circle is inscribed seems to be original from the systematic way in which the vaulting is accommodated to it, but it must be admitted, on the other hand, that there are in the eastern jamb of the south window some indications of the design having been altered from the original intention ; though, as I think, this was an alteration made during the progress of the work, as neither the opposite jamb of the same window, nor either jamb of the opposite window, shew any such indications. The south window was, I believe, renewed in the fifteenth century, and again in the seventeenth ; Sir Christopher Wren informs us that it had been renewed about forty years before the date of his report.

The north window received its present form in the eighteenth century, and in no degree resembles its predecessor. Whether that which Sir Christopher Wren reports to be in a dangerous state was the original one, we have no means of telling.

The works undertaken by Henry III., and completed in 1269, terminated immediately to the west of the crossing ; the line of junction can be readily traced. I think the older work may have included one bay of the great arcade and aisles, or, to say the least, some of its details were continued in that bay ; but in the first clerestory window of the western arm the change is clearly seen in the diversity of its eastern from its western jambs. (See the engraving opposite.)

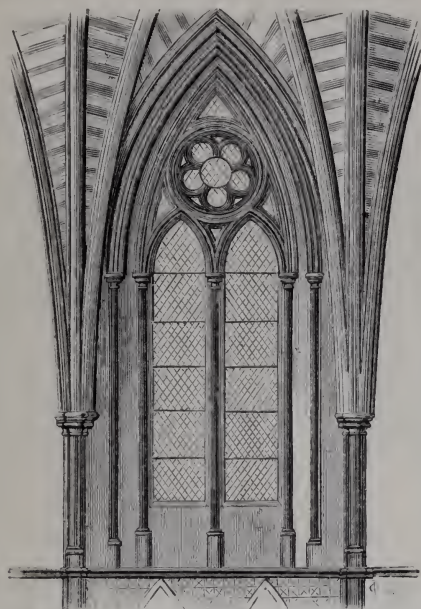
The five bays west of the crossing are the work of Edward I.

They differ chiefly from the work of his father in the plan of the columns, which have four attached and four detached shafts, (the latter in most instances secured by fillets of brass,) in the greater number of the ribs of the vaulting, and in the substitution of shields for carved enrichments in the spandrels of the wall-arcading. The rib-moulds of the vaulting are also different, the capitals of the wall-arcading are moulded instead of being carved, and the triforium has no enrichments in its arch-mouldings ; but in the main the design may be considered to be the same.

In both, the carved foliage is at the point of transition from the conventional to the natural. It is not in any degree *intermediate* between the two, but they stand on equal terms side by side, each in its integrity, and each excellent of its kind.

Unhappily, however, the sculptors of more recent times, convinced that Gothic architecture is discordant with their own "high art," have shewn such praiseworthy determination in destroying, root and branch, the discordant element, and the destructive atmosphere of London has shewn so strong a sympathy with the practitioners in high art, that between the two we have little left of the carving of the lower parts (on which the greatest amount of study had been expended) but a few mutilated and crumbling fragments—"the gleanings of the grapes when the vintage is done."

These melancholy relics are, however, sufficient to shew us the value of what we have lost.



Clerestory Window of Choir



Clerestory Window of Nave, shewing the junction of the two styles.

a Thirteenth century.

b Fifteenth century.

I have before mentioned that the hand of one French carver may be traced in the work. This is the case chiefly among the capitals of the wall-arcading. Many of these are of the English type of the period, but



Capitals of Wall Arcade

among them are two kinds, both of which are in their carving distinctly French. The one is the crocket capital, the stalks of which are terminated, not as in English work with conventional, but with exquisite little tufts of natural foliage, such as may be seen in the wall-arcading of the Sainte Chapelle and many other French works of the period. In the other, natural foliage is introduced creeping up the bell, and turning over at the top in symmetrical tufts. In both the foliage is smaller and less bold than in French work, and the architectural form of the capital is English.



Spandrel with Shield

The spandrels over the wall-arcading are exquisitely beautiful. Some are only diapered in square diaper like the spandrels of the triforium, some are ornamented with conventional and some with natural foliage, with or without figures, and some with subjects. Those in the western arm contained shields

of a large number of the great men of the day. The great majority have given place to modern monuments, but the few which remain are nobly executed. They are curiously hung by the arm-straps to projecting heads. In those parts of the triforium which cross the ends of the transepts there have been figures in all the spandrels. Of these, the two central ones in the north transept are gone, and the corresponding figures in the south transept are much decayed, but those in the angles of both, being executed in a superior material, are more or less perfect. They all represent angels censuring, and are exceedingly fine, after making due allowance for the height at which they were intended to have been seen.

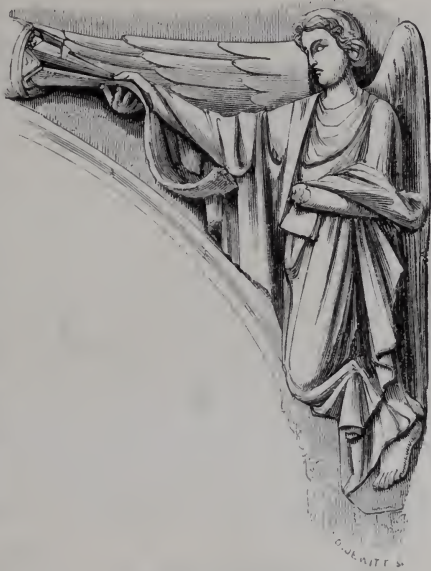
Below these, in the north transept, there are figures in the window-jambs, and busts of angels in medallions in the soffits of the window-heads. They are shewn as bearing musical instruments, &c., forming what is called a "Divine liturgy." They seem to have been well executed, though now much decayed.

The bosses of the vaulting are generally very nobly executed, particularly those over the choir, (I mean Edward I.'s work, west of the crossing,) some of which are among the finest I have ever seen. Several bosses in the western aisle of the north transept contain well-executed figures and groups surrounded by foliage.

Of the original details of the exterior it is nearly impossible to form anything like a correct idea. The whole was greatly decayed at the commencement of the last century, and was re-cased, almost throughout, with Oxfordshire stone, by Sir Christopher Wren and his successors, the details being altered and pared down in a very merciless manner; and the work, thus renewed, has again become greatly decayed. There is, in fact, scarcely a trace of any original detail of the eastern portion of the exterior left. The modeller employed by Sir Christopher Wren seems to have had more respect for the details than his master, for, while the latter has destroyed the external shafts of the windows, and represented their capitals by huge ungainly acorns, the modeller has in several instances shewn the originals quite faithfully.

The exterior is thus described by Keepe in 1683:—

"On the north side you rather behold the skeleton of a church than any



Spandrel with Figure.

great comeliness in her appearance, being so shrivelled and parcht by the continual blasts of the northern winds, to which she stands exposed, as also the continual smoaks of the sea-coal which are of a corroding and fretting quality, which have added more furrows to her declining years, that little of her former beauty now remains. On this side is a most noble door or portal, with a porch thereunto that opens into the cross of the church, and on each side thereof two lesser porticoes, one of which only serves at present for the convenience of entering therein. This porch in former times hath been of great esteem and reputation, assuming to itself no less a name than that of the porch of Solomon. That it hath been a curious, neat, and costly porch in foregoing times, the remains thereof do at this day in some measure declare, for therein were placed the statues of the Twelve Apostles at full proportion, besides a multitude of lesser saints and martyrs to adorn it, with several intaglios, devices, and fretworks that helped to the beauty thereof. But that it came in any proportion to the stately, rich, and noble porch of King Solomon is not to be imagined; nor can we think that those who christened and gave it that name were so ignorant or so vain as so to believe; but as a thing excellent in those times, and far surpassing any of the same kind, it was looked upon as a piece of work well deserving no common name, and therefore had the title of Solomon's porch appropriated thereunto."

I should mention that the name of "Solomon's Porch" was, I believe, really applied to a large porch erected against the central portal in the reign of Richard II.

Crull, writing in 1711, says:—"The very remnants which are obvious to our sight even to this day, may soon convince us of its ancient beauty and magnificence. For this portico still retains entire below two of these admirable statues, besides two others quite defaced, and two more over the eastern part of the portico, and as many over the western door, through which you enter on the north side, pretty entire, being all undeniable witnesses of their former excellency."

These magnificent portals formed, beyond a doubt, the most sumptuous external features in the church, and should be especially mentioned as another imitation from French cathedrals. It is curious that this is, so far as I am aware, the only instance in which those glorious portals, so common in France, were directly imitated in an English church. From the existing remains, as well as from the above description, the portals must have been gorgeously rich. There are a number of mouldings still existing in the original stone, and which clearly contained rich foliage, like that still remaining in the doorway to the chapter-house, but now carefully cut out. The places where the figures of the apostles stood are readily to be distinguished, and an old print shews one also on the central pillar of the double doorway, no doubt a figure of our Lord.

The tympana of the smaller openings retain their original stone, which

is decorated with circular panels, no doubt once containing sculpture, but the great tympanum is renewed apparently without any regard to the original form. There were formerly gabled canopies to each portal, but now the central one has an ogree canopy, and the others none. The whole of this once magnificent front has been wretchedly tampered with, and even the design of the rose window was altered (about 1720) from the form shewn in the old prints to one of miserable poverty.

It is a question on which much difference of opinion exists, whether a central tower was ever contemplated. This feature was nearly universal among the great English churches of the period; but, as this church was designed on a French type, and as the churches of the period in France very seldom have central towers, it seems most natural to suppose that it was not intended to have erected one here. On the other hand, Sir Christopher Wren distinctly states that the commencement of a tower existed in his time; indeed, in one of Hollar's views there are clear indications of it, (and internally it is evident that the centre was not intended to be vaulted at the level of the nave and choir). M. Viollet-le-Duc also seems to think that even in France this feature had often been contemplated; so that it seems that there is as much to be said on one side as on the other. I cannot, however, think that the comparatively slender piers on the crossing (to the extreme beauty of which I should have especially called attention) could have been intended to carry, at the most, more than a very light structure. Even at Salisbury, where the piers are far more massive, the lower story of the tower is very lightly built, and clearly without any intention of supporting the enormous superstructure which has since been added, and under the weight of which it has become so terribly crushed.

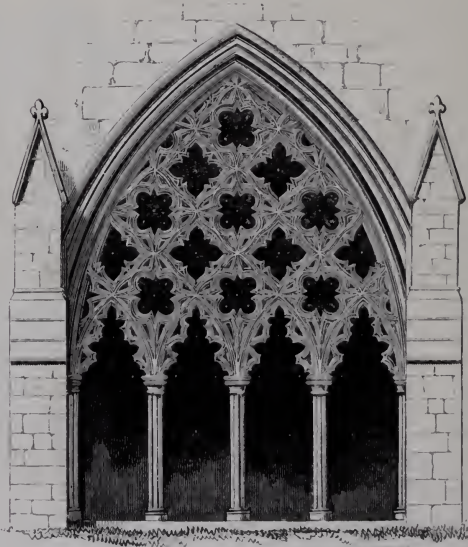
The cloisters were carried by Henry III. and Edward I., in each case as far only as their respective portions of the church extended. The part built by Henry III. occupies, as is so well known, a very singular position, being, in fact, within the walls of the church, and forming a lower story to the western aisle of the transept. This, as I conceive, arose from the position of the cloister being determined by the older works, and from the church of the Confessor having had no western aisle to the transept. King Henry, however, built the eastern wall of the cloister a few bays further than the cloister itself, for the purpose of forming entrances



Capital in the Cloister, shewing the Junction
of the Styles.



Doorway in the Cloister



Window in the South Walk of the Cloister

to the chapter-house and dormitory. Edward I. afterwards carried on the north walk of the cloister, just as far as he did the church itself. The other bays of that side were built late in the fourteenth century, in imitation of the older bays, an almost solitary instance of the style of one period being absolutely copied in a later work. We find here, at the corner where they resumed the style of their own period, the singular anomaly of art—an Early English and a Perpendicular capital cut by them on the same block of stone, and their mouldings intersecting one another. The late imitators seem to have been sorely puzzled with the detached cusplings in the old circles, and to have made some very awkward attempts at reproducing it.

The doorway from the church next the cloister is a very fine work, but in a lamentable state of decay. The window openings of the early parts of the cloister have been glazed in their traceried heads only, the glazing being stopped upon a horizontal iron bar, grooved at the top to receive it, and running along the springing line of the arch. This system was continued in the later work; indeed, it was, I find, the customary mode of dealing with cloister openings. Those at Salisbury, Canterbury, and Gloucester, works of very different periods, were, I think, all of them glazed in this manner.

In the church we have no windows of more than two lights, so that the tracery is in its most normal form. In the cloister, however, the windows are of three lights, and the tracery is not only in circles, but in quatrefoils and trefoils, while in the chapter-house, as we shall presently see, were windows of four and five lights, shewing that the principle of window-tracery had been brought to a considerable pitch of development.

In all the circles in the tracery, whether in the church, the cloister, and, no doubt, in the chapter-house, the cusping was, according to the custom of the period, worked separately from the tracery, and fitted into grooves in its reveals, while the heads of *lights* are almost always left uncusped, the chapter-house forming, I think, nearly the sole exception.

One feature, more French than English, I may mention here: I mean the great width of the window-lights, which are generally between four and five feet wide, and must have afforded a noble scope to the glass painter.

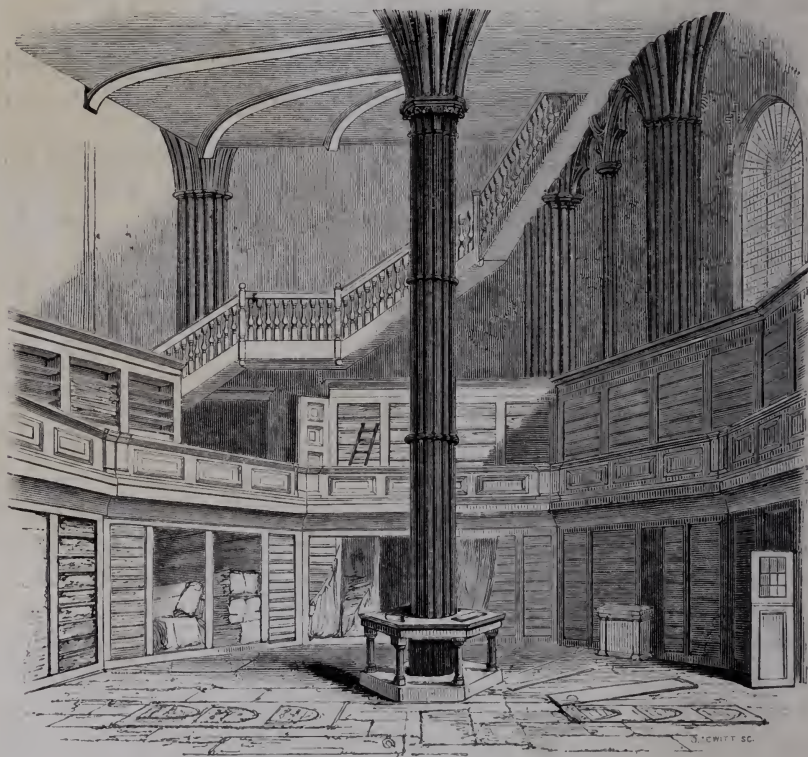
We now come to the chapter-house.

Matthew Paris, under the date of 1250, says, after stating that the king had rebuilt the church, "*Dominus Rex ædificavit capitulum incomparabile.*" I judge from this that he commenced it during that year. It was, indeed, an incomparable chapter-house! That at Salisbury was not yet commenced, and though evidently built in imitation of this, and having some features of greater richness, it still would have yielded the palm to its prototype at Westminster.

Its beauties, however, are unhappily now for the most part to be judged rather by imagination than by sight, for seldom do we see a noble work of

art reduced to such a wreck! It appears that, as early as the days of Edward III. (certainly before 1340), it was made over, I suppose occasionally, to the uses of the House of Commons, on condition that it should be kept in repair by the Crown. In or after the reign of Edward VI., however, St. Stephen's Chapel being given up to the House of Commons, the chapter-house was converted into a Public Record Office. In or about 1740, the vaulting was found to be dangerous, and taken down; and before this, in 1703, we find that Sir Christopher Wren having refused to put up a gallery in it, it was made over to the tender mercies of some barbarian, who fitted it up for the records, with studious regard to concealment or destruction of its architectural beauties.

I undertook, some years back, the careful investigation of its details, and such was the difficulty presented by the fittings and other impediments, that, though every possible facility was afforded me by the gentlemen in charge of the records, it occupied me (on and off) for several months.



The Chapter-house in its present state.

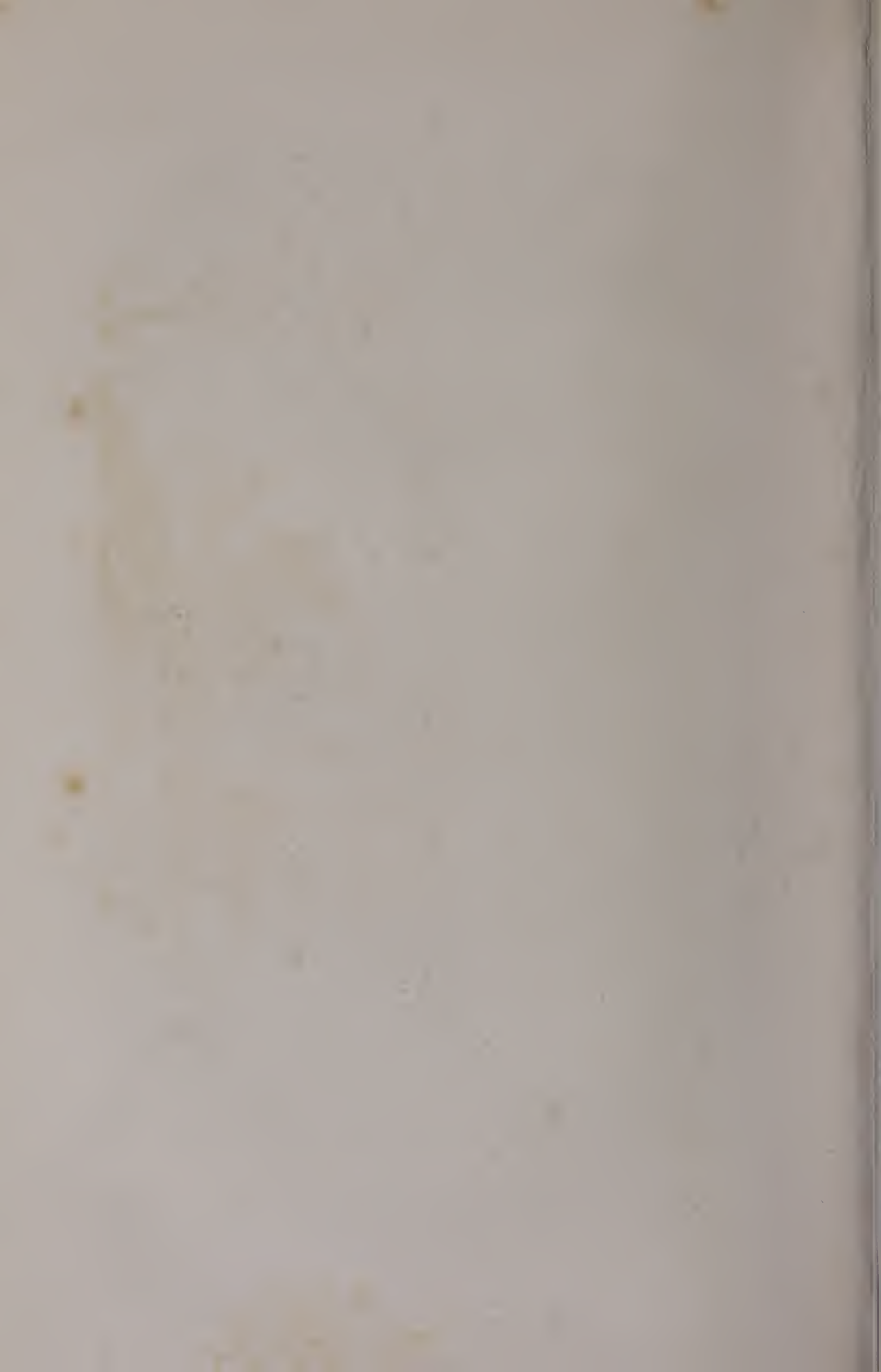
I believe, however, that I succeeded in getting at nearly every part of the design. The internal view which I exhibit (see the steel plate) was founded on the result of my examinations, and I think you will agree



G. G. Scott ARA Archt

J. H. Le Keux Sc.

RESTORATION OF THE CHAPTER HOUSE WESTMINSTER ABBEY.



with me that a more elegant interior could scarcely be found. The diameter of the octagon is about 18 feet, and the height to the crown of vaulting about 54 feet. The diameters of those at Salisbury, Lincoln, and York seem all to be nearly the same with this; probably the polygons were in each case inscribed in a circle of about 60 feet diameter, measured, perhaps, in the clear of the vaulting-shafts.

The central pillar still exists, and is about 35 feet high. It is entirely of Purbeck marble, and consists of a central shaft, surrounded by eight subordinate shafts, attached to it by three moulded bands. The capital, though of marble, is most richly carved. I may mention that on the top of the capital is a systematically constructed set of eight hooks of iron for as many cross-ties. The same was the case at Salisbury, and I have no doubt that the hooks on the columns in the church are many of them original, and were intended for security during the progress of the works. The windows are almost entirely walled up, though a considerable part of the tracery, no doubt, remains imbedded. Their design is, however, readily ascertainable, one of them being a blank, owing to one face of the octagon being in contact with the transept of the church: a nobler four-light window could hardly be found.

The window over the doorway is most carefully walled up with ashlar, but from the bases visible on its sill, we see that it was of five instead of four lights,—no doubt to avoid the stumped look it might have had from being so much shortened by the height of the doorway and the abutting vestibule. I had often wondered that, while the windows generally are walled up with *brick*, this should be filled with *stone*; but on taking out one of the ashlar stones to ascertain the section of the jamb, what was my surprise at finding them to consist entirely of the lengths of the moulded ribs of the lost vaulting, carefully packed, like wine-bottles in a bin, with their moulded sides inwards! I made a still more interesting discovery in the spandrels of the doorway below. The gallery crosses the head of this doorway, and the presses for records were fitted so closely to the wall that nothing could be seen. I was one day on the top of one of these presses, and on venturing to pull away an arris fillet which closed the crevice between it and the wall, I perceived the top of an arched recess in the wall behind the press, and on looking down into it I saw some round object of stone in the recess below. My curiosity being excited, I let down into it by a string a small bull's-eye lantern, when, to my extreme delight, I saw that the mysterious object was the head of a beautiful full-sized statue in a niche. Permission was speedily obtained for the removal of the press. The statue proved to be a very fine one of the Virgin, and in the spaces adjoining were angels censing. I afterwards found that it formed part of an Annunciation; the angel having been on the other side of the door. This last-named figure has, however, been long since removed into the vestibule. Its wings are gone; but the mortices into

which they were fixed remain. Both are fine works, though not devoid of a remnant of Byzantine stiffness.

The doorway itself has been a truly noble one. It was double, divided by a single central pillar and a circle in the head; whether pierced or containing sculpture, I have been unable to ascertain, as it is almost entirely destroyed. The jambs and arch are magnificent. The former contain on the outer side four large shafts of Purbeck marble. Their caps are of the same material, and most richly carved, and the spaces between the shafts beautifully foliated. I exhibit casts of several parts of this doorway. The arch contains two orders of foliated mouldings, one of which, on either side, contains a series of beautiful little figures in the intervals of the entwined foliage. To get at some of the details of this doorway I had to creep on a mass of parchments and dust ten feet deep, and, after taking out the boarding of the back of the cases, to examine and draw, by the help of the little bull's-eye lantern before mentioned; a most laborious operation, and giving one more the look of a master chimney-sweeper than an architect.

The walls below the windows are occupied by arcaded stalls with trefoiled heads. The five which occupy the eastern side are of superior richness and more deeply recessed. Their capitals, carved in Purbeck marble, are of exquisite beauty. The spandrels over the arches are diapered, usually with the square diaper so frequent in the church, but, in one instance, with a beautifully executed pattern of roses. One of the most remarkable features in the chapter-house is the painting at the back of these stalls. The general idea represented by this painting would appear to be our Lord exhibiting the mysteries of the Redemption to the heavenly host. In the central compartment, our Lord sits enthroned; His hands are held up to shew the wounds, and the chest bared for the same purpose; above are angels holding a curtain, or dossel, behind the throne, and on either side are others bearing the instruments of the Passion. The whole of the remaining spaces are filled by throngs of cherubim and seraphim. The former occupy the most important position and are on the larger scale. In the two niches, to the right and left of the central one, are two cherubim nearly of human size. They occupy the centre of the niches, and with their wings nearly fill them. Their heads are of great beauty, and are very perfect, and apparently painted in oil. They have each six wings, two crossing over their heads, two spreading right and left, and two crossing over the knees. The prevailing colour of the wings is blue, the symbolical colour given to cherubim; and the feathers have eyes like those of the peacock, to carry out the idea, "they were full of eyes within." One of these principal angels holds a crown in each hand, and the other a crown in one hand, and something like a gem with two depending strings in the other, symbolising the rewards of heaven purchased by the redemption. On one of them the names of

Christian virtues are written on the feathers of the wings, as, e.g., officii sincera plenitudo; voluntatis discretio; simplex et pura intentia; munditia carnis; puritas mentis; confessio; satisfactio; caritas; eleemosina; orationis devotio; simplicitas; humilitas; fidelitas, &c. In the outer niches were several cherubic figures of smaller size, their faces strongly expressive of sorrow at seeing the wounds of the Saviour; and in the background above and the foreground below are throughout a multitude of seraphim, whose prevailing colour is, as usual, red, and the expression of the faces most striking. All the figures have gilt nimbi of rich patterns. The whole is executed in a highly artistic manner, and though the features are in some cases not quite consistent with the ideal of angelic beauty, the expressions are very striking. I imagine the painting to have been executed about the middle of the fourteenth century, which is, I find, the same as the opinion arrived at by Sir Charles Eastlake. In some other parts of the arcade are paintings of a very inferior character and of much later date. They represent the earlier scenes in the Apocalypse. I have not noticed any merely decorative painting, excepting in the heads of the five principal stalls, which are coloured and gilt.



Foliage over the entrance to the Chapter-house.

The Chapter-house is approached from the cloister by an outer and an inner vestibule. The former is entered by the magnificent portal, which you must all so well know, in the cloister. It is a double doorway, the outer arch

of which is of two foliated orders; one of them contains in the entwined foliage a series of figures forming a Radix Jesse. The tympanum is exquisitely decorated with scroll-work, and formerly contained a sitting statue (probably of the Virgin and infant Saviour), under a niche, and supported on either side by angels, which yet remain, and the more perfect of which is very beautiful.

This doorway was magnificently decorated with colour and gold, traces of which are still clearly visible.

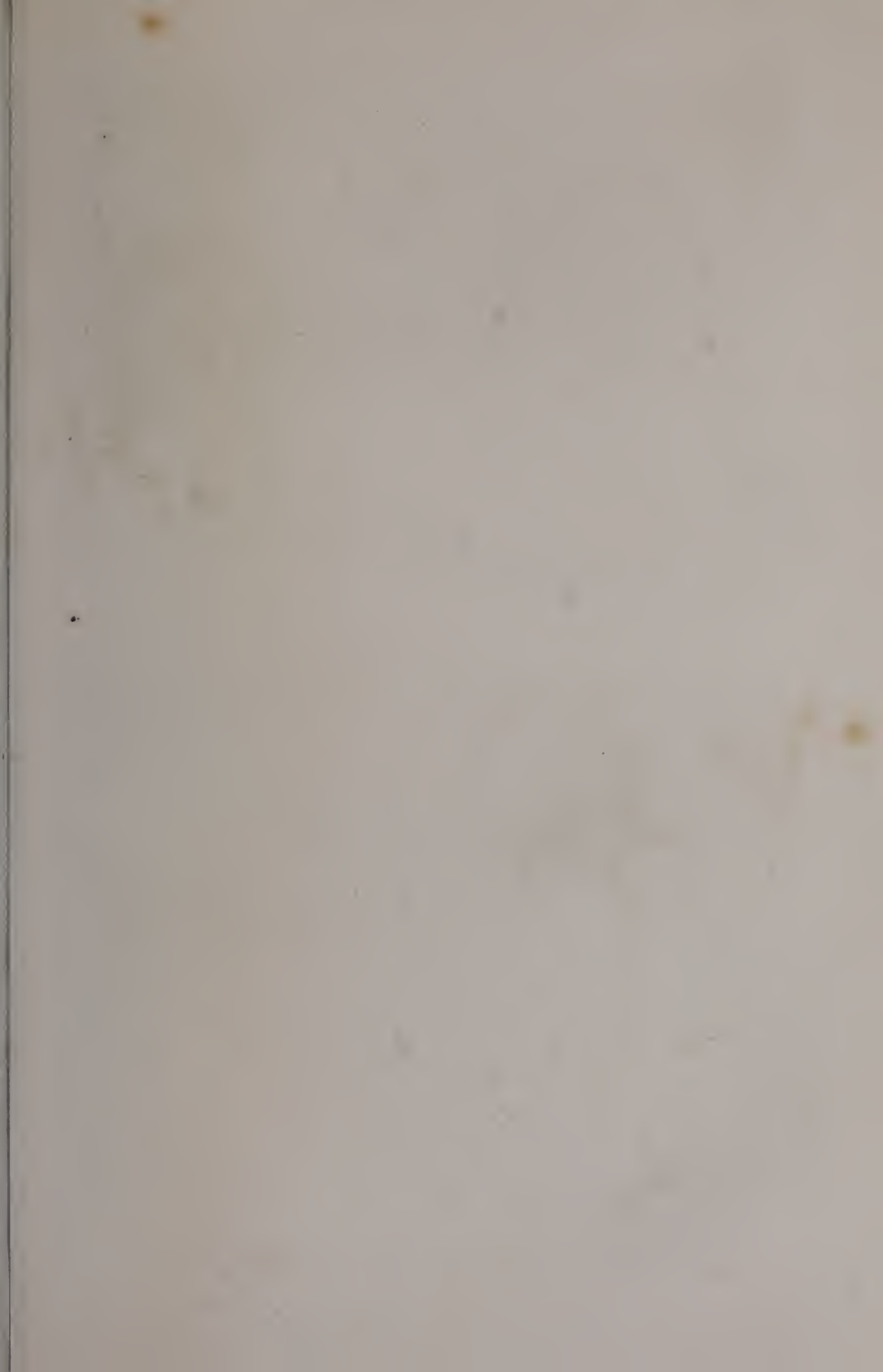
It is in a most lamentable state of decay, but I have, as I trust, arrested the progress of disintegration, by a process which I am largely making use of throughout the interior of the church, and which has already been applied to the wall-arcading and the triforium almost throughout the church, as well as to the majority of the royal monuments. Its effect is to harden and set the crumbling surface, so as to stereotype the work in the state in which it now is. The surface is so tender, that we cannot venture to touch it before the operation is performed. We therefore merely blow away the dust with a pair of bellows, with a long flexible tube and nozzle, and inject the solution with a syringe perforated with a number of small holes, so as not to disturb the crumbling surface, which, after the operation, becomes quite hard and rigid.

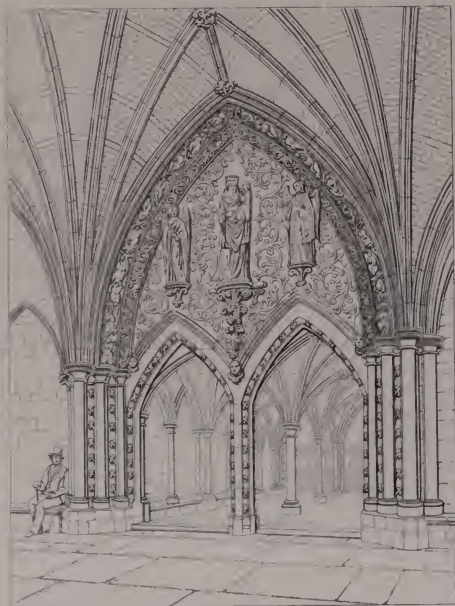
The outer vestibule is exceedingly low, owing to the necessity for the dormitory to pass over it to effect its communication with the church. It is vaulted in two spans, supported by small Purbeck marble columns. The bosses of the vaulting are of great merit. The vaulting was, till recently, mutilated, to allow of a staircase to the room above, now the library; but on discovering and restoring the ancient staircase, which I shall presently mention, I was able to complete this vaulting, and to remove a brick wall which divided the vestibule in its length, and enclosed the marble pillars. On the side which had been enclosed, the ancient paving remains deeply worn by the feet of the monks.

From the vestibule are doorways on either side, the one into the old revestry of the church, (now walled up,) and the other into a curious chamber, which I shall have to describe.

At the further end of this vestibule is a second doorway leading into the inner vestibule, which is very different in its design. Being free from the depressing cause before mentioned, it rises to a considerable height, and contains a flight of steps occupying its whole width and leading to the great portal of the chapter-house. It is vaulted in one span, divided into two unequal bays, one of which has contained a remarkable window, now destroyed, but of which, by cutting into the walls, I have been able to gain some clue to the design. On the opposite side are two windows, now walled up, which gave a borrowed light to the altar in the revestry, erroneously known as the Chapel of St. Blaise.

The floor of the chapter-house is probably the most perfect, and one of





1. ENTRANCE FROM THE CLOISTER

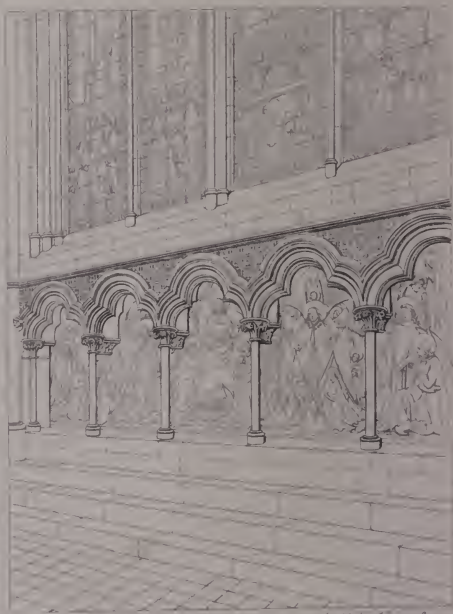


2. VESTIBULE TO THE CHAPTER HOUSE



G. G. Scott A.R.A. Archt.

3. THE INNER ENTRANCE



H. Le Keux S.

4. EASTERN STALL

RESTORATION OF THE CHAPTER HOUSE WESTMINSTER ABBEY

the finest encaustic tile pavements now remaining. It is, happily, in a nearly perfect state, having been protected by a wood floor.

I have thoroughly examined it, and find it to be arranged in parallel strips from east to west, the patterns changing in each strip, though repeated on the corresponding sides. Many of the patterns are most noble in their design, and some of extraordinary delicacy and refinement. The uniformity of the pavement is in one place disturbed by the insertion of a number of tiles containing figures, such as St. John giving the ring to the Confessor, &c. Many of the patterns have been pretty correctly copied by Mr. Minton in the pavement of the Temple Church, and many are given by Mr. Shaw in his recent work on "*Encaustic Pavements*."

Of the external details of the chapter-house, scarcely a trace remains; decay and mutilation have brought their work to a final completion. Nor am I aware of any old prints or description which would aid in the recovery of the design. But I have recently spied out from the window of a neighbouring house a small portion of external tracery, which I had not seen before.

The records are now in great measure removed, and soon will be entirely so. Let us hope that the Government will recollect the condition of five centuries back,—that they should keep the building in repair, and that they will give it up to the Chapter, with a restoration fund proportioned both to the extent of the dilapidations and the merits of the building. I have omitted to mention that the chapter-house is raised on a crypt, which is vaulted, like the superstructure, on a central pillar. This pillar is round, and, curiously enough, is carefully hollowed out at two stages, as if for the concealment of valuables. The crypt contains a recess for an altar, with piscina locker, and the marks of a screen. The crypt was filled up some feet above its natural level with earth, but I have lowered this to the original level.

I mentioned just now the two doorways which open (or once opened) from the other vestibule, and the chambers into which they led. Allow me to describe these chambers.

One is now mistakenly called the Chapel of St. Blaise; but in the older accounts is denominated the Old Revestry. It occupies a space which is very frequent in abbeys, intervening between the transept and the entrance to the chapter-house, and often called by the expressive name of "*the slype*." It is little known to visitors of the Abbey; but it is a most picturesque, and, as I think, beautiful room, and the skill shewn in rendering so irregular a space slightly, and in vaulting it methodically, is very remarkable. Its main approach (now its only one) is the doorway in the centre of the south transept. This doorway, we are told by Dart, was "enclosed with three doors, the inner cancellated, the middle, which is very thick, lined with skins like parchment, and driven full of nails. These skins they, by tradition, tell us were some skins of the Danes tanned, and



Chapel of St. Blasius, or the Old Recess.

given here as a memorial of our delivery from them. The doors are very strong, but were, notwithstanding, broken open lately, and the place robbed."

Of these doors only one now remains; but we see the marks of the others. This offensive custom of lining the doors of sacred treasuries with leather, made, not I conceive from the skins of Danes, but from those of persons executed for sacrilege, was, no doubt, intended as a means of terrifying less hardened depredators, but was not always effectual.

As this chamber is lofty, and intervened between the dormitory and the church, it was necessary to provide means for the monks to cross it, to get to their nocturnal services. This was effected by a kind of bridge at the west end of the chamber, from which the doorways are still visible which led from the dormitory into the church, and from the latter of which there was a detached winding staircase in the corner of the transept, where now Roubiliac's monument to the Duke of Argyle stands. It is shewn in all the old plans, and was probably removed to make room for that monument. The western division of the chamber was clearly in the vestiary. It had

in Dart's time "a set of cranes of wood, swinging as if in a rack, on which formerly the copes and vestments in common use were hung."

There remain still, or did lately, in a forsaken vestry at Aylesbury Church, racks of a similar description. In the triforium there is a quadrant-shaped coke-box, probably belonging to the revestry. There are several aumbreys in the walls. The eastern portion was, however, clearly a chapel; indeed, the vestries of our old churches were generally chapels, as is shewn by the piscinæ, almost always, and the altars occasionally, remaining in them. The altar-step and some traces of the lower course of the altar still remain. The former has a curious semicircular projection in its centre.

Over the altar still remains a full-length figure painted on the wall. It is a female figure, crowned, holding a book in one hand, and in the other carrying, apparently, a gridiron; immediately below it is a small painting of the Crucifixion, and on one side is the figure of a monk in the attitude of prayer, from which, in the direction of the principal figure, are painted the following lines:—

"Me, quem culpa gravis premit, erige Virgo suavis;
Fac mihi placatum Christum, deleasque reatum."

Whether the "*culpa gravis*" consisted of a disregard of the human hides placed, *in terrorem*, upon the door, and this painting was the penitential offering of a pilfering monk, I leave others to judge. I have never been able to discover what saint this figure represents, nor the meaning of the badge which she wears. It is, on the whole, fairly drawn, though unduly elongated, and appears to have been painted in oil.

To the south of this altar are the borrowed lights from the inner vestibule of the chapter-house, already mentioned; the adaptation of the vaulting to suit these windows is exceedingly skilful and elegant.

This most interesting room has, unhappily, been long used for the reception of all sorts of odds and ends, to its great disfigurement and injury. It was there that the iron-work torn down from the royal tombs at the time of the coronation of George IV. was deposited. Of this I have had the happiness of restoring a considerable part (that to the tombs of Queen Eleanor and of Henry V.) to its place, but some yet remains.

The other chamber I wish to describe is a very different one. It is a low vault, forming an imperfect portion of one of the bays of the Confessor's work, already described, and containing a portion of one of the Saxon columns. Within it, however, is a separate structure of less early date, and long used as a wine-cellar. This inner structure is built up to the old vaulting, but has a low and sloping covering of stone. When I first entered this place I was much perplexed to guess its meaning, but, after somewhat lengthened consideration, it occurred to me that it was the substructure of the original stairs to the monks' dormitory, which

idea agreed well with the existence of a walled-up doorway opposite to it in the cloister. I, about the same time, happened to notice in the manuscript *Lives of the Abbots*, preserved in the library, that one of them (Abbot Byrcheston) was said to be buried opposite the vestibule of the chapter-house, and near the entrance to the dormitory; a definition of their relative positions which at once confirmed my idea, and at the same time pointed out a walled-up doorway, close to the portal of the vestibule, as having been the entrance to the dormitory.

I obtained leave of Dean Buckland to make an opening in the wall by which the doorway was blocked up, but was at first impeded in my examination by finding that the space within the door was filled completely up with that useful material technically known as "dry rubbish," which, on the perforation being effected, came down like an avalanche into the cloister. After taking out some cart-loads, we came to the sloping platform, from which, however, I was disappointed at finding that the steps had been removed, excepting a portion of the bottom one, which still remained in its place, and was of Purbeck marble.

The sill of the doorway was worn deeply with the feet of the monks, and more so on one side than on the other, shewing that only one leaf of the folding-doors was generally used.

In the dry rubbish were many interesting fragments; among which were some embossed and coloured mouldings, like those in St. Stephen's Chapel. This now forms, once more, the entrance to what was the dormitory, but now the library.

But let us return for a few moments to the chamber below.

On the inner side of the door I found hanging from beneath the hinges some pieces of white leather. They reminded me of the story of the skins of Danes, and a friend to whom I had shewn them sent a piece to Mr. Quekett, of the College of Surgeons, who, I regret to say, pronounced it to be human. It is clear that the door was entirely covered with them, both within and without. I presume, therefore, that this, too, was a treasury; and I have a strong idea that it then formed a part of, and that its door was the entrance to, the Pyx Chamber, and it is possible that, after the robbery of the chamber before alluded to, the King, finding that the terror of human skins offered no security, remodelled the chamber, and intrusted the safety of his treasury to the less offensive, but more prosaic, defence of massive and double doors and multitudinous locks.

I have one more tale to tell about this chamber of mystery. There is between the walls which carries the stairs and the wall of the chamber itself a long and very narrow interval, just wide enough to squeeze through. When I gained access to this chamber, now more than ten years back, on going along this narrow crevice, I found its floor heaped up several feet

deep apparently with stones and rubbish. While standing on this heap, I was puzzled by finding it spring beneath my feet, and stooping down and clearing away a little rubbish, what was my astonishment at finding that I was standing on a large heap of parchment rolls! It proved, however, to be less of a find than I at first hoped, for it consisted mainly of packets of ancient writs from the courts of justice, interesting only from their age, which varied, I think, from Edward III. to Henry VII. There were also a number of fragments lying about of little turned boxes of wood. An unhappy accident intervened. I happened suddenly to be called for a few minutes from this newly-discovered record office, and forgetting to lock the door, a party of Westminster school-boys got in, and, unmindful of the human skins, made free with the parchments. A little disturbance ensued, a fresh padlock was shortly afterwards put to the door, and I have been excluded for ten long years from my treasury; though, as I understood that the parchments had been cleared away, I soon ceased to stand disconsolate at the gate of this dusty Eden.

While preparing the present paper, however, I again obtained admission, when, to my surprise, I found my old friend the parchment heap still where I had left it in 1849. I now examined it quietly, and succeeded in turning up a number of the little boxes of which I had before seen the fragments only. They are small turned boxes of poplar, or some other soft wood, not unlike an ordinary tooth-powder box, but a little larger. The covers are sewed on with a leather or parchment thong; and on the underside is usually written a few words describing the contents. On opening them I found that each contained one or more little parchment deeds with seals affixed; they seem all to relate to the affairs of private individuals; and their great interest is in the earliness of their dates, which vary, as far as I have ascertained, from the time of Henry III. to that of Edward III. They are, many of them, in a perfect state of preservation, in fact, as fresh almost as when new, and are beautifully written, and the seals are often very good.

Among the parchments were lying fragments of encaustic tiles of beautiful patterns, similar to some of those in the chapter-house, and the glaze so fresh as to lead one to think they had never been trodden upon.

Since then the whole mass of parchments, &c., has, by the direction of the Dean, been carefully removed into the Abbey library, where they will be duly examined and cared for. The lower part of the heap was one mass of decay. I have no doubt that they had in former times been carefully stowed away in the space below the dormitory stairs, but had been turned out when this was converted into a wine-cellar; which, by the dates of the lots of wine chalked up over the bins, was at least sixty or seventy years back.

The next work in date to that of Edward I. seems to have been the rebuilding of the refectory and the completion of the eastern walk of the

cloister. Of the former I can find no record. The windows and doorways are of good Middle Pointed character; but of the latter we have a full account in the fabric rolls, shewing that it was erected in and about the year 1345, by Abbot Byrcheston. It comprises the rich vaulting over the outer portion of the chapter-house, with the very remarkable window opposite to it, and the adjoining bays as far as the end of this side of the cloister. The vaulting of the principal bay was richly decorated with gold and colour, and the central boss retained at the commencement of the present century the pulley for raising a light in front of the chapter-house door.

The completion of the cloister was commenced in 1350, by Abbot Langham, (afterwards archbishop and cardinal,) and proceeded slowly but regularly throughout the whole of his abbacy, and was completed by his successor, Abbot Litlington, in 1366, under whose direction, indeed, while prior, the previous works had been carried on. We have here, again, a period of architectural transition. Byrcheston's work of 1345 is the purest flowing Decorated; but the remainder is very early Perpendicular, so far as we can see, for the tracery is gone from the southern or earlier range. This side we know was in hand in 1355, and one of the two doorways in it (I think the smaller) was inserted in 1358; but even taking the year in which it is distinctly stated to have been completed, 1366, we have a remarkably early date for work distinctly Perpendicular in its character, though of a very superior character, and very elegant in its mouldings.

During the reigns of Edward II. and III. it does not appear that the rebuilding of the church was proceeded with; indeed, we find many entries of small sums expended on repairing its windows, &c., and on whitewashing the interior of the old Norman nave.

During the reign of Richard II., however, the rebuilding was proceeded with. We find entries of the cost of breaking down the old walls, and considerable outlay for stone, marble, labour, &c., shewing that the work proceeded vigorously. About the same period—indeed, commencing in the latter part of the previous reign—most extensive works were here carried on in the monastic buildings. These were for the most part paid for out of a bequest, and, perhaps, out of previous gifts, from Cardinal Langham, who, as we have seen, had been abbot here, and made the fabric of the Abbey his residuary legatee. The works in question were carried out by his very active successor, Abbot Litlington, in whose time were erected (besides the south, the west, and the remainder of the north walks of the cloister which had been commenced in Langham's time) the abbot's house, including its hall and great chamber, (the former now used as a dining-hall for the King's Scholars, the latter well known as the Jerusalem Chamber,) the sacrist's, cellarers' and infirmarers' houses, and a number of other buildings.

From this time the nave slowly progressed till the dissolution of the monastery, the west window being finished by Abbot Esteney in Henry VII.'s

time, and the western towers left unfinished by Islip, the last abbot worthy of the name. The most remarkable characteristic in these later works is their continuing the general design of the earlier portions, not copying the details, as was done in the cloister, but applying details of their own period to the general forms of the preceding age. So that, to a casual observer, the building presents throughout its interior a homogeneous appearance.

There is one part of the interior of the older portion of the fabric which I have not yet more than cursorily alluded to,—I mean the gallery in which the archives of the church are kept. It occupies the space above that portion of the cloister which passes through the aisle of the south transept.

It is approached by a door opening on to the roof of the cloister to the south of the transept. The first bay you enter has from an early period been inclosed by timber partitions, plastered over to form a room for the more important muniments. On this plastered partition is a large outline painting of the White Hart, the badge of Richard II., shewing the early date of the obstruction; but the other two bays, to form a gallery or upper aisle, open to the church. The details of the upper portions of the aisles may be advantageously studied from this gallery, and, on its own account, it is worthy of a visit. The shortened columns—that is to say, the parts of them which rise above the gallery—are treated as entire pillars with bases of their own, presenting a singular contrast to the lofty proportions to which the eye has become accustomed. The views into the church from this chamber are picturesque and beautiful in the highest degree.

The contents of the chamber are highly interesting, consisting of a number of large oaken chests in which the muniments are deposited. Several of these are evidently of the thirteenth century, and are very curious. There is a handsome trunk of later date in the inclosed space, containing the original indentures of Henry VII.'s Chapel, being agreements with, I think, nineteen different parties, (abbots and other authorities,) binding them and their successors to see that the rules of his foundation are carried out; but the long-headed King was not wise enough for his generation, for his own bluff son cut the ground from under him, by abolishing the offices the holders of which he had made responsible for the performance of his injunctions. I have no doubt that the contents of these ancient coffers would throw much light upon the architectural history of the Abbey. The particulars I have given of the works from the time of Edward III. onwards, were, by the permission of the Dean and Chapter, extracted a few years since from the Fabric Rolls by my kind and able friend Mr. Burt, of the Record Office, and have been communicated to me while this lecture has been in hand.

I will here mention that several of the chests in the Pyx Chamber closely resemble those in the muniment-room; so much so, as to make it evident

that they also were made in the thirteenth century, and even by the same men. There is, in the Pyx Chamber, another of the same date and higher finish; it contains dies of medieval coins, and has iron-work of very good character. Others are of different subsequent dates; one of them, made of oak and covered with leather, is very much like that of Henry VII. just alluded to; another is made of deal and thickly plated with iron. There is among them a very curious leather case, strapped with iron, and stamped all over with fleur-de-lis, exactly agreeing with descriptions of the cases of ancient documents given by Sir Francis Palgrave. There is also among them another curious leather case, apparently to receive a vessel of some kind.

Having now gone generally through the fabric, I will next advert briefly to some interesting documentary information from the public records which has quite recently been communicated to me by Mr. Burt. Of the kindness of this gentleman I cannot speak too strongly. He has, while my paper has been in hand, given himself infinite trouble in searching for notices of the works, and with very considerable success. I am aware that the details of antiquarian documents are not well suited to a paper like this, and I will therefore only advert to a few important points. The first of them is this. As Westminster Abbey is about the earliest work of its style in this country, and as the building of the first portion of it by Henry III. extended over a space of twenty-four years, i. e. from 1245—1269, it becomes important to ascertain how early in this period the style of its architecture can be proved to have been defined. Now, a single entry in the documents in question has for ever settled this point. I have before stated that the most advanced part of the work (as to style) is the chapter-house, as that contained traceried windows of four and five lights in a very developed form, the tracery not confined to circles, but containing great quatrefoils, and the heads of the lights being trefoiled, which is not the case in the church. Now, it would be most useful to know the exact date of these windows, for though Matthew Paris gives 1250 as the year of commencement of the chapter-house, it may have spread over an indefinite length of time, and the windows have belonged to twenty years after that date. Let us look, then, to the bills. Here we find in a roll, bearing date 37th Henry III., or 1253, and expressly called the eighth year from the beginning of the work, an item of "300 yards of canvas for the windows of the chapter-house," followed immediately by items for the purchase of glass, shewing that the windows in question were completed in 1253, which I see was the year before the King, in company with St. Louis, visited the Sainte Chapelle at Paris, which was then scarcely completed, and the style of which indicates exactly the same degree of advancement. I find also that during the same year the beautiful entrance or vestibule to the chapter-house was erected.

The church itself was by this time—indeed, as early as 1249—in a state

of rapid progression, so that the architecture must, in the main, have been quite settled from the time of its commencement.

The entries found by Mr. Burt are, for the most part, of a somewhat general character; but it is stated in the Pipe Rolls that further particulars have been sent in to the Treasury. These bills of particulars have, it is feared, been for the most part lost; but Mr. Burt has succeeded in finding one complete one for about half a-year (probably 1253), which is of so interesting a character that [we hope to publish it, with notes, in continuation of this series of papers]. It is a perfect bill of quantities of the work done during twenty-five weeks, giving the names and measurements of every moulding, and every detail of the work, and will form a very curious and interesting illustration of the architectural nomenclature of the period. Attached to it are two amusing little letters from the quarry-master at Purbeck, promising ship-loads of marble, and begging for speedy orders on the ground of other pressing business.

The notices I have adverted to in the Fabric Rolls of the works from Edward III.'s time onwards are also very detailed, and give curious particulars as to the mode of employing men at that time. They appear to have been fed and clothed by the employer, and the clothing would appear to be by no means to be complained of. In one year we have an entry of 15s. (equal to eight or ten pounds) for a fur robe for the chief mason; but another year nothing entered for his robe, because this independent gentleman "refused to receive it on account of the delay in its delivery."

Going back to the earlier accounts, I may mention that extensive works appear to have been going on at the same time in the palace and its chapel, including a great deal of decorative painting; also that the belfry of the Abbey was being built, which, I think, stood somewhere westward of the church, and of which, I believe, that some remains existed at a somewhat recent date.

The outlay upon the Abbey during the first fifteen years of the work, would, if translated into our money value, considerably exceed half-a-million. I must not, however, follow up these details on the present occasion.

I have dwelt so long upon the fabric that I must content myself with a cursory notice of a few of the internal contents of the church, to which I chance to have paid particular attention.

That most remarkable work, the Shrine of the Confessor, has been so largely dwelt upon before the Institute, when the subject was brought forward a few years back by Professor Donaldson, that it would be superfluous to go again into the minutiae of the investigation, to which I devoted a great amount of time, and was ably followed up by my talented friend Mr. Burges.

I will content myself with a summary of results.

Shortly after my appointment to the Abbey, in 1849, I was led, owing

to a visit paid to the church by Le Père Martin with myself and some members of the Ecclesiological Society, to devote a good deal of attention to ascertaining, so far as possible, the ancient form of the shrine; the results of which I gave in a correspondence with a leading member of that Society. I removed the brick wall which then blocked up the west end, and exposed the marks shewing where the altar had been fixed, and came to the conclusion that the pillars now at that end were formerly detached, and probably carried lights. Probably they were the 'feet' which King Henry III. is said to have given for certain lamps to be burned before the shrine.

The retabulum occupies, as I ascertained, its proper position, excepting that it has been lifted three inches above its original level, a fact proved by its intercepting the space required for the completion both of the ancient and the more modern inscriptions, for neither of which there is now sufficient room.

The front and what is seen of the back of the retabulum, being decorated with mosaic, and the edge left plain, it follows that the latter must have been more or less concealed. I judge, therefore, that the detached pillars must have been placed very close to them.

Extracts have been kindly communicated to me by Mr. John Gough Nichols, from diaries kept during the days of Queen Mary, shewing that the body of the Confessor had been removed, and the shrine wholly or in part taken down at the Dissolution, but restored in Queen Mary's time, when the present wooden shrine, the cornice, the modern inscription, and the painted decorations were added. I am inclined to think that the marble substructure was only taken down far enough to allow of the removal of the body, as its parts have been displaced in refixing so far down as that, but no further. The altar either had not been removed, or was probably re-erected at the same time, and was, I think, not removed again till the Great Rebellion, being needed at coronations, on which occasions a table has since been substituted under the old name of "the altar of St. Edward." I found at the back of where the altar has stood a slab, apparently taken from some monument of the seventeenth century, which confirms this idea. There is, in Abbot Litlington's Service-book in the Library, in the initial of the Service for St. Edward's day, a view of the shrine, though I fear an imaginary one. The substructure is speckled over to represent the mosaic work, but the seven arched recesses for pilgrims to kneel under, which really occupy two sides and an end, are all shewn on one side! The shrine itself is shewn lower than was usual, and a recumbent figure of the Confessor is shewn on its sloping covering. I will only add that I opened the ground round the half-buried pillars at the west end, and found them to agree in height with those at the east, which they so much exceed in diameter, and that I have been so fortunate as to recover the broken parts of one of the eastern pillars, and to refit and

refix its numerous fragments with the help of one new piece of only a few inches in length, so that we have now one perfect pillar.

In connection with the shrine I will allude to a little discovery which I have shewn to many, I dare say, now present. There is a sarcophagus-shaped slab in the floor immediately to the east of the shrine, which is said to commemorate a son of William de Valence who died young. The cross and inscription are nearly obliterated, but its eastern end is covered by the step to the tomb of King Henry V. A very painstaking friend and assistant of mine (Mr. Irvine), in examining the point of junction between the step and the slab, perceived signs of some substance being inlaid into the latter. I obtained permission to remove a portion of the step, when we found that the slab had been inlaid with brass and glass-mosaic, and was, no doubt, executed when the shrine was in hand.

A large portion of the pavement before the altar was executed by Roman workmen, and with materials brought from Rome by Abbot Ware, about 1267 or 1268. Of the curious inscription, a part giving the list of those concerned in the work is still legible, being "*Tertius Henricus urbs Odoricus et Abbas.*" Odoricus being the artist, and "*urbs*" of course means Rome, as is proved by Ware's own epitaph, which says, when speaking of these stones, "*quos huc portavit ab urbe.*"

It is curious that both in the monuments inlaid with glass-mosaic, and in the pavements in which the inlaying material is chiefly porphyry, the artists, as a thing of course, adopted, as the matrix, Purbeck marble in place of the white marble they were accustomed to use in Italy.

The tomb of King Henry III. is too well known to need description here, but that of some of his children and grandchildren in the south aisle is but little noticed; indeed, its Italian forms so much resemble those of a modern monument that it usually passes for one.

Taking the tombs of the Confessor, of Henry III. and his daughter, and of young De Valence, in connexion with the pavement before the high altar, and that of the Confessor's Chapel, I should doubt whether—I will not say any church north of the Alps—but, I may almost say, whether any country north of the Alps, contains such a mass of early Italian decorative art; indeed, the very artists employed appear to have done their utmost to increase the value of the works they were bequeathing to us by giving to the mosaic work the utmost possible variety of pattern.

Another object which does not receive the attention it deserves is the retabulum from the high altar, now preserved in a glass case in the south-eastern aisle.

It is a very wonderful work of art, being most richly decorated with glass, gold, and painting, and probably with precious stones, and even with casts of antique gems. The glass enrichments are of two sorts; in one the glass is coloured, and is decorated on its face with gold diaper; in the other it is white, and laid upon a decorated surface. The great charm,

however, of the work must have been in the paintings. They consist of single figures, in niches, of our Lord and SS. Peter and Paul, and two female saints, and a number of small medallion subjects beautifully painted^f.

Next to the Italian tombs, one of the most interesting is that of William de Valence. I am not aware whether any old account of this monument exists, but I suppose we may fairly set it down as a French work, and probably executed by an artist from Limoges, though the custom of referring all enamel works to that particular seat of the art is not, I think, borne out by facts; indeed, it would appear from the old accounts that enamels for the shrine of the Confessor were executed here, whether by an artist from Limoges is unknown, though we know that one was employed in England shortly afterwards.

The execution of these enamels is truly exquisite, so much so that it is only by the closest examination that any idea can be formed of the wonderful delicacy of the workmanship.

The monument was thus described by Keepe, 1683 :—

“A wainscot chest, covered over with plates of brass, richly enamelled, and thereon the image of de Valence, Earl of Pembroke, with a deep shield on his left arm, in a coat of mail with a surcoat, all of the same enamelled brass, gilt with gold, and beset with the arms of Valence, &c. . . . Round about the inner ledge of this tomb is most of the epitaph remaining, in the ancient Saxon letters, and the rest of the chest, covered with brass wrought in the form of lozenges, each lozenge containing either the arms of England or of Valence, alternately placed one after the other, enamelled with their colours. Round this chest have been thirty little brazen images, some of them still remaining, twelve on each side, and three at each end, divided by central arches that serve as niches to enclose them; and on the outward ledge, at the foot of each of these images, is placed a coat of arms in brass enamelled with the colours.”

Since this time the greater part of what is above described has disappeared, shewing that the spoliation of the Abbey is not generally chargeable against the rebels, but has gone on in modern times during the contemptuous domination of Classic taste.

The tomb of Queen Eleanor, with its exquisitely elegant effigy, is too well known to need any description from me. I have had the privilege, since my connection with the Abbey, of promoting the restoration to it of the beautiful piece of ironwork which overhangs it, and which had been removed in 1822. The effigy, with that of Henry III., was executed by an artist named Torrell, supposed by Sir Richard Westmacott, I think, without evidence, to be an Italian. It is one of the finest which remains in any country.

^f An excellent description of this work is to be found in Sir Charles Eastlake's “Materials for a History of Oil Painting.”

Were this paper devoted to the monuments alone, I would have attempted a description of the tomb of Edmund Earl of Lancaster, brother to Edward I., and of Aveline his wife. These magnificent monuments, viewed as architectural works, seem to be intimately connected with several cotemporary works, especially the Eleanor crosses, and the tombs of Archbishop Peckham at Canterbury, and of Bishop de Luda at Ely, all executed between 1290 and 1300. One of their special characteristics is the extreme closeness with which nature is followed in their foliated carvings, every portion of which is taken directly from some actual plant with no further conventional treatment than was necessary to adapt it to its position. These works occupy the middle position between the conventional foliage of the earlier and the almost equally conventional foliage of the later divisions of our architecture. It is, in fact, a mistake to call the foliage, even of the later parts of the Decorated style, *natural*. The use of really natural foliage is very seldom found after the end of the thirteenth and the few earliest years of the fourteenth century, and marks, if I may so say, the resting-place between the conventionalism of *approach* and the conventionalism of *departure* from nature; the conventionalism of strength and of weakness—of vigour and of lassitude.

But the most remarkable characteristics of the two monuments is the splendour of their decorative colouring. The figure sculpture, though possessing considerable merit, is not so fine either as in the nearly cotemporary monuments of Henry III. and of Eleanor, or in the somewhat later one of Aymer de Valence. The effigy of Edmund is, however, a very noble and dignified work.

The adjoining tomb of Aymer de Valence is evidently an imitation of those last described, but does not equal them either in its architecture or its decorations, though far exceeding them in the merits of its sculpture. I have seen no old accounts of this tomb, but I fancy that the sculpture is French, both from a decidedly French character in the architectural carving of the niches which contain the statuettes, and from the similarity of the statuettes themselves to some of the same period preserved in the Hotel Cluny at Paris.

These, and the effigy itself, rank among the finest specimens of medieval sculpture.

The tomb of Queen Philippa stands, perhaps, next to them in beauty and interest. It is undoubtedly a foreign work, as in the account of its cost, still extant, it is said to have been executed by one "Hawkin Liege, from France." Its character seems to me rather Flemish than French, and very possibly the artist may have been from Valenciennes, the seat of her father's court.

The monument, as you will recollect, consists of an altar-tomb of dark marble overlaid with niches of open-work in white alabaster. These niches contained thirty statuettes of different personages, connected by relation-

ship or marriage with the Queen. Nearly the whole of the tabernacle-work, though shewn as perfect in the prints of the early part of the last century, has since disappeared.

The end of the tomb has been immured in the lower part of the chapel of King Henry V., and thinking it probable that the tabernacle-work and statuettes might remain within the enclosing masonry, I obtained permission of Dean Buckland to make an incision into it, which I found could be done without injury to the later monument; I was so fortunate as to find several niches in a tolerably perfect condition, with two of the statuettes quite perfect, and a number of fragments of others. I found also in the tabernacle-work a most beautiful little figure of an angel with the wings of gilt metal. The figure had lost its head, but I was so fortunate as to discover it enveloped in a lump of mortar. I found also enough of the architectural features to serve as a guide to the recovery of the entire design. Mr. Cundy, the Abbey mason, made from the information thus obtained a restored reproduction of the end of the monument, which he exhibited in 1851.

One of the niches and several other portions were afterwards found to be deposited in Mr. Cottingham's Museum, and having been purchased from him, have been refixed in their places.

One very curious feature in the design is a scroll like the crook of a pastoral staff between the niches at the angles of the monument; the architectural details had no decorative colouring, but the foliage was gilt. The arms were of course coloured, and the figures had beautiful patterns, chiefly in gold upon the draperies; the hair was gilt, the pupils of the eyes touched in with blue, and the lips with red. The head-dresses of the female figures are beautifully enriched with gold and colour. One of the heads was unfortunately broken off while opening it out, for I should mention that the figures were enclosed in a solid mass of rubble-work. This head I had a cast made from, and the decoration exactly copied on it. I had also a cast made of the angel before mentioned, and most fortunate it was that I did so.

I afterwards most carefully replaced them with my own hands, fixing them in their places with shellac; but, though I told no one I had done so, and though they were quite out of sight, I was disgusted to find, the next time I examined the monument, that both of them had been stolen! They were so difficult of access that this act of wanton depredation could only have been effected by a person well acquainted with what had been discovered, and that with considerable difficulty. It is most deeply humiliating to think that persons capable of appreciating the value and interest attached to such objects, should be so utterly lost to all sense of honour and decency as to perpetrate such a deliberate robbery. I would not go so far as to flay this wretched being, as would, perhaps, have been done of old, but I should rejoice in the opportunity, according to the figurative

expression still extant among our rural population, of witnessing the "tanning of the rascal's hide." If, however, what I have said should chance to meet his eye, let him know that there is still for him a *locus pœnitentiæ*, and that if he will anonymously restore what he has filched, his baseness shall be forgotten.

I should mention that the lost head is so like that of the Queen herself, that it is not improbable that it may have been intended for her, though she does not appear in the imperfect list of statuettes given in the old histories. The open-work of the niches over the head of the effigy itself has been filled in with blue glass. The magnificence of the entire work may be imagined when it is known that it contained, when perfect, more than seventy statues and statuettes, besides several brass figures on the surrounding railing.

Somewhat parallel to this, both in material and workmanship, was the monument of John of Eltham, brother to Edward III. I shall not enter into any description of this work, however, further than to advert to its beautiful canopy, which is thus described by Keepe:—"A canopy covering the whole with delicate wrought spires and mason's work, everywhere intermixed and adorned with little images and angels, according to the fashion of those times, supported by eight pillars of white stone, of the same curious wrought-work."

This canopy is shewn in Dart's view of the monument, but it was taken down about eighty years back, on the ground of insecurity. It has often been stated that portions of it were preserved at Strawberry Hill, but I have never been able to ascertain the truth of this. If any one should know of the existence of such fragments, I should be truly obliged by their informing me of them.

The original stalls of the choir seem to have been retained in a more or less perfect state till late in the last century. They are shewn in the view given by Dart; and in that given in Sandford's account of the coronation of James II. the canopies are shewn supported by single shafts. I observed, when the new stallwork was being put up in 1848, that a closet under the organ was lined with old boards which appeared to have formed a part of the back of the ancient stalls, for I could distinguish, by the discoloration of the wood, the form of a trefoiled arch supported by a shaft with a band at half its height. At a later period, on looking into this closet, I was glad to see the boarding still there; but, on looking into it again while preparing this paper, I found that our careful clerk of the works had caused it to be neatly painted, so that this little memento is lost.

There remains, however, in Henry VII.'s Chapel, one of the ancient Early English misereres, and a fragment of another has been preserved. They have both good Early English foliage.

There is a great fund of minor subjects on which a separate paper could be very advantageously written, but I must leave them unnoticed on the

present occasion §. I have gone over my ground as rapidly as I was able, but have more than doubled the allotted time, but Westminster Abbey is at least worthy of an extra hour; and I will only add, that I recommend all students of Gothic architecture residing in London to devote to it every extra hour they have at their command. London has been pretty much denuded of its medieval remains, but like the Sybil's books, those which remain are worth as much almost as the whole; and to live in a city which, amidst its gloomy wilderness of brick and compo, contains so glorious and exquisite a work of original art as this, is a privilege which few other cities could offer us. *Let us make use of it.*

§ Among other things I should have given a description of the Coronation Chair, and of the figures remaining in the panels of the old sedilia, commonly called the tomb of King Sebert. The former is a truly magnificent piece of decoration, but sadly mutilated. The decorations are somewhat peculiar; the whole seems to have been gilt on a thick coating of gesso, and while still soft, the foliage, &c., to have been traced upon the gold, and indicated merely by pricking the outline and the intervals between the leaves. Of the eight figures in the sedilia two only remain perfect. They appear to have been slightly touched up, but are mainly original. They represent, I believe, King Henry III. and King Sebert. The figure of King Edward the Confessor, on the back, which is given by Malcolm in his *Londinium Redivivum*, can now with great difficulty be distinguished. The painting in the canopy of the tomb of Richard II. ought also to have been noticed. The diapered ground is still very perfect, but the painting of the figures has almost entirely perished.

THE REREDOS.

THE question has sometimes been asked, "What was the origin of the present altar-screen, which, though executed in artificial stone, backs up and seems to form a part of the beautiful fifteenth-century screen which faces the chapel of King Edward the Confessor?"

We learn from Neale that the marble altar-piece erected in the time of Queen Anne was taken down in 1820, during the preparations for the Coronation of King George IV.

"On removing the altar-piece," he says, "it was discovered that the west front of the screen, against which it had been built and fastened to with iron cramps, was wrought in a similar style of rich sculpture to the east front; though, from the dilapidations it had sustained at *different* periods, its original beauty was altogether deteriorated. The architraves and cavettoes of the doorways still displayed considerable remains of elegant and deeply-perforated foliage, and many remnants of sculptural ornament, including various pieces of a painted and gilt cornice, fragments of gilt foliage, mouldings, lions' heads, &c. were found among the rubbish. The whole screen, indeed, had been richly embellished with gilding and painting; the ground was, generally, either of a red or azure colour, but had been covered with whitewash. All the projecting parts of the large niches at the sides had been cut away; and the central part was formed into a large square recess or panel. Whether there had ever been any historical sculptures on the entablature, to correspond with those on the east front, could not be ascertained, the whole of the frieze having been converted into a deep cove."

Mr. Neale also states (writing in 1822 or 23,) that the Dean and Chapter had determined to restore the screen as nearly as possible to its ancient state, and that working drawings for the purpose were then making from actual admeasurements under Mr. Wyatt's direction. The work was executed in artificial stone by M. Bernasconi; and Mr. H. A. Smith, a well-known architectural modeller, informed me some time since, that he worked on the restoration when a boy, and he gave me a fragment of the old work which he had then picked up; it is beautifully executed in fire-stone, and coloured red. Mr. Smith also wrote for me to Mr. Brown, who had acted at the time as foreman to M. Bernasconi, and who has kindly sent me the following information. He says that the cove was left plain, but had been originally filled with subjects in sculpture, as that on the other side, but that they had been so mutilated that it was impossible to restore or even to make out the subjects; the canopies were copied from the old ones, excepting the patterns of their vaultings, which were varied; but in restoring which, however, they followed one pattern only; the mouldings were strictly copied from the originals; there were no remnants of the figures in the niches; there was a piece of cresting or brattishing found, but they thought it did not seem to be original.

G. G. S.

APPENDIX I.

HENRY THE SEVENTH'S CHAPEL.

HENRY the Seventh's Chapel has been so frequently engraved with all its beautiful details^a, and is so thoroughly well known, that any account of it here may appear superfluous, and yet our Gleanings would be very incomplete if we passed it over entirely, and though we cannot expect to discover anything new about it, our readers may be glad to be reminded of some of the leading points relating to it. Any account of the Abbey church would be obviously incomplete without the Lady-chapel belonging to it, and though not commonly so called, this magnificent chapel clearly is the Lady-chapel at the same time that it is the mortuary chapel of the monarch whose name it bears. The original Lady-chapel was undoubtedly on the same site, but in all probability it was not so large^b: in mentioning the original Lady-chapel we mean only that belonging to the church of Henry III., for it is certain there was no such appendage to the church of Edward the Confessor; the fashion did not come in until after his time, nor before the latter part of the twelfth century.

It is hardly necessary to observe that this chapel is the richest specimen in existence of that peculiarly English style commonly known as the Tudor style, and of that very remarkable and admirable kind of vaulting known as fan-tracery vaulting, which is also peculiar to England. It is too much the fashion to depreciate and run down this style because it belongs to the latest period of Gothic art, and naturally, therefore, wants the boldness and vigour of the earlier styles; but it is far from being devoid of merit, and the strong hold which it has on the popular mind, to which it is always more attractive than the more severe early style, is itself a proof of merit. We may consider the elaborate ornament as very much overdone in the eye of a more pure taste, but there is no denying that it has great richness of effect, and for the vaulting, that fan-tracery vaulting is the highest development of skill in construction, not only in the architect but in the workmen.

^a The best works are "The History of Westminster Abbey," by E. W. Brayley, with Plates by J. P. Neale, usually called Neale's Westminster Abbey, 2 vols., 4to., 1818, and Cottingham's "Henry the Seventh's Chapel," imperial folio, 1817, a series of large lithographical plates with all the details.

^b In addition to the Lady-chapel founded by Henry III. in 1220, an adjoining tavern, called the White Rose, and the small chapel of St. Erasmus, built by Elizabeth Widville, queen of Edward IV., were pulled down to make room for the present chapel.

Henry the Seventh's Chapel.

This point of the necessity of a gang of skilled workmen accustomed to work together, for the production of the great works of mediæval art, has not been sufficiently attended to. The fables of the Freemasons have produced a natural reaction, and the degree of truth which there is in their traditions has consequently been overlooked. We know that each of our great cathedrals had a gang of workmen attached to it, in regular pay, almost as a part of the foundation, for the fabric fund could not be lawfully diverted to any other purpose, and these workmen became by long practice very skilful, more especially the masons, or workers in and carvers of free stone, as distinct from the labourers, who merely laid the rubble-work for the foundations and rough parts of the fabric. From various indications it would appear that there was also a royal gang of workmen in the king's pay, by whom the great works ordered, and perhaps designed, by the king himself were constructed. The wills of Henry VI. and Henry VII. seem to shew that those monarchs were, at least to some extent, architects themselves; they give the most minute directions for the works to be done, just as any architect might have done. St. George's Chapel, Windsor; King's College Chapel, Cambridge; and Henry the Seventh's Chapel were probably all executed by the royal gang of masons.

It is on record that the work of the Divinity School in Oxford was suspended for several years in consequence of the skilled workmen being sent for to Windsor by a royal writ: the very beautiful and scientific vault of the Divinity School does not receive the attention which it deserves, being so much nearer to the eye than the others, giving it the advantage so far that it can be more easily examined. It seems probable that the office held by William of Wykeham, and at a later time by Sir Reginald Bray, was in fact that of chief of the royal masons, and it may be in this manner that Sir Reginald Bray has long had the credit of giving the designs of Henry the Seventh's Chapel, although there is no evidence that he even gave the idea of it; he died soon after the foundations were laid.

The low estimation in which the style of this chapel is held by our modern *dilettanti* is really unjust; each style has its own merits; we may prefer one without depreciating the other. Very different was the estimation in which this Tudor style was held by our ancestors; old Leland called it *Orbis Miraculum*, or "the Miracle of the World," and so it was long esteemed. Perhaps this exaggeration one way has produced the present reaction to the other extreme. We should bear in mind that the chief architect of France, M. Viollet-le-Duc, warmly and honestly acknowledges his admiration of the English fan-tracery vaulting, which is quite unknown in France, and he points out the reason of this,—that the French vaults are constructed on a different principle, much more simple, and much cheaper, but much less scientific than the English, and that French workmen, accustomed to work in their own way, could not have built a fan-

tracery vault. The following is the account of the foundation of the chapel given by Holinshed:—

"An. Reg. 18; 1503. 'In this eighteenth year, the twentie fourth daie of Januarie, a quarter of an houre afore three of the clocke at after noone of the same daie, the first stone of our ladie chapell within the monasterie of Westminster was laid, by the hands of John Islip, abbat of the same monasterie, Sir Reginald Braie knight of the garter, doctor Barnes maister of the rolles, doctor Wall chapleine to the kings maiestie, maister Hugh Oldham chapleine to the countesse of Darbie and Richmond the kings mother, sir Edmund Stanhope knight, and diuerse others. Vpon the same stone was this scripture ingraven: "Illustrissimus Henricus septimus rex Angliæ & Franciæ, & dominus Hiberniæ, posuit hanc petram, in honore beatæ virginis Mariæ, 24 die Januarij; anno Domini 1502: Et anno dicti regis Henrici septimi decimo octauo." The charges whereof amounted (as some report, vpon credible information as they say) to foureteene thousand pounds.'"—(*Neale*, vol. i. p. 6.)

Stow repeats the same account, the only additional information which he gives is that the stone was brought from Huddlestone quarries in Yorkshire^c.

The best history of this chapel is, after all, to be found in the will of the royal founder, which was conscientiously followed by his executors, excepting that the design of the altar was changed according to the new fashion which had come in before it was executed:—

"And forasmoch as we haue receved oure solempe coronacion, and holie Inunccion, within our monastery of Westm', and that within the same monasterie 'for the King's is the com'en sepulture of the Kings of this Reāme; and sp'ially because Sepulture.' that within the same, and among the same Kings, resteth the holie bodie and reliques of the glorious King and Confessour Sainet Edward, and diūse other of our noble progenitours and blood, and sp'ially the body of our graunt Dame of right noble memorie Quene Kateryne, wif to King henry the Vth., and daughter to king Charles of ffrance; and that we by the grace of God, p'opose right shortely to translate into the same, the bodie and relques of our Vncle of blissed memorie King Henry the VIth. for theis, and diūse other causes and consideracions vs sp'ially moevyng in that behalf, we Wol that whensoever it shall please our Salviour J^{hu} Crist to calle vs oute of this transitorie lif, be it within this our Royme, or in any other Reame or place withoute the same, that oure bodie bee buried within the same monastery; That is to saie, in the CHAPELL where our said graunt Dame laye buried; the which Chapell we have begounne to buylde of newe, in the honour of our blessed Lady. AND we wol that our TOWMBEE bee in the myddes of the same Chapell, before the high Aultier, in such distaunce from the same as it is ordered in the plat made for the same Chapell, and signed with our hande: In which place we Wol, that for the said Sepulture of vs and our derest late wif the

^c It is singular that the stone brought from so great a distance at an enormous expense should have ultimately proved so bad that the whole of the exterior has had to be entirely renewed: but it did last about three hundred years, whereas the stone, also brought from Yorkshire, for the Houses of Parliament, built in imitation of this chapel, seems likely to perish in thirty, and this after the country had been at great expense in making enquiries and experiments by the most scientific men of the day; and yet there stand the ruins of Roche Abbey, and various other buildings of the once despised Middle Ages, as sharp and as fresh as the day the stone was cut, more than six hundred years ago.

Henry the Seventh's Chapel.

Quene, whose soule God p'donne, be made a Towmbe of Stone called touche, sufficient
'The King's
Ymage.' in largieur for vs booth : And upon the same, oon ymage of our figure,
and in suche maner, as shalbe thought moost conuenient by the discrecion of our executours, yf it be not before doon by our self in our daies. And in the borders of the same towmbe, bee made a conuenient scripture, conteignyng the yeres of our reigne, and the daie and yere of our decease. And in the sides, and booth ends of our said towmbe, in the said touche vnder the said bordure, wee Wol tabernacles bee graven, and the same to be filled with Ymages, sp'cially of our said avouries, of copier and gilte. Also we Wol that incontinent after our decease, and after that our bodye be buried within the said towmbe, the bodie of our said late wif the Quene bee translated from the place where it nowe is buried, and brought and laide with oure bodye in our said
'The grate for
the towmbe.' towmbe, yf it be not soo doon by our self in our daies. ALSO we Wol, that by a conuenient space and distaunce from the grees of the high Aultier of the said Chapell, there be made in lenth and brede aboute the said tombe, a grate, in maner of a Closure, of copier and gilte, after the faction that we have begoune, whiche we Wol be by our said Executours fully accomplished and p'fourmed. And within the same grate, at owre fete, after a conuenient distaunce from our towmbe, bee maid an Aultier, in the honour of our Salviour Jh'u Crist, streight adioynnyng to the said grate, At which Aultier we Wol, certaine preists daily saie masses, for the weale of our soule and remission of our synnes, vnder such maner and fourme as is couenanted and agreed betwext vs, and th'abbot, Priour and Conuent, of our said monasterye of Westm^r. and as more sp'ially appereth by certaine writings indented, made vpon the same, and passed agreed and concluded, betwix us and the said Abbot, Priour and Conuent, vnder our grete Seale and signed with our owen hand for our partie, and the conuent Seale of the said Abbot Priour and Conuent for their partie, and remayneng of recorde in the Rolles of our Chauncellary.

“AND if our said Chapell and towmbe, and oure said wifs Ymagies, grate and
'The finisshing
of the King's Chap-
pell, ymagies,
grate, and Clo-
sure.' closure, be not fully accomplished and p'fitely finisshed, according to the premisses, by vs in our lif-tyme, we then Wol, that not oonly the same chapell, tombe, ymagies, grate and closure, and every of theim, and al other thinges to them belonging, with al spede, and assone after our decease as goodly may be doon, bee by our executours hooly and perfitey finisshed in eury behalve, after the maner and fourme before rehersed, and sutingly to that that is begoune and doon of theim : But also that the said Chapell be desked, and the windowes of our said Chapell be glazed, with stores, ymagies, armes, bagies and cognoisaunts, as is by vs redily diuised, and in picture deliued to the Priour of saint Bartilnews besids Smythfeld, maister of the works of our said Chapell ; and that the walles, doores, windows, Archies and Vaults, and ymagies of the same our Chapell, within and w'out, be painted, garnisshed and adorned with our armes, bagies, cognoisaunts, and other conuenient painteng, in as goodly and riche maner as suche a werk requireth, and as to a King's werk app'teigneth.

“AND for the more sure p'fourmance and finisshing of the premisses, and for the more redye payment of the money necessary in that behalf, we have deliued in redy money before the hande, the some of v Mli, to the Abbot, Priour and Conuent, of our said Monastery of Westm. as by writings indented betwixt vs and theim, testifieng the same payment and receipte, and bering date at Richemount the thretene daie of the moneth of Aprill, the xxxiii yere of our reigne, it dooth more plainlie appiere : the same five thousand pounds and every parcel thereof, to be truly employed and bestowed by th'Abbot of our said monastery for the tyme being, about and vpon the finisshing and p'fourmyng of the premisses from time to tyme, as nede shall require, by th'advise, controullement and ou'sight, of such p'sones as we in our live, and our executours after our decease, yf they be not doon in our live, shall depute and assigne,

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without discontinuing of the said works or any parte of them, till thei be fully p'formed, finisshed, and accomplished.' ”—(*Neale*, vol. i. pp. 7, 8.)

A number of indentures are extant between the king and the abbot and convent of Westminster for the more effectual carrying out of the royal intentions for the service of the chapel. Some of these are preserved in the Public Record Office, others in the library of the Dean and Chapter. The king took, as he thought, every possible precaution, but he little foresaw the great change which was to come over his realm in the time of his son, and how futile all his precautions would prove, so far as the letter of them is concerned. Let us hope that the spirit of them is not lost, and as the object of the king was the perpetuation of the true Christian faith in his realm, and in his abbey of Westminster, that this object will never be lost sight of, as it certainly is not by the present Dean and Chapter. The reform of abuses is very far from destroying the main object.

One of these indentures will suffice to shew the minute care bestowed by the king on his object:—

“‘This Indenture made betwene the moost cristen and moste excellent Prince kyng henry the seventh by the grace of god kyng of Englande and of ffrance and lord of Irlande the xvi daye of July the nyntene yere of his moost noble reigne and John Islipp Abbott of the monastery of Seynt Petre of Westm.' and the Priour and Convent of the same monastery, Witnesseth,' &c.—

“After providing for the saying of certain collects, psalms, and orations, during the King's life and after his decease, it proceeds thus: ‘And the said Abbot Prior and Convent covenanten & graunten and theym and thair successours bynden to the said king our Souayn lord and his heires and successours by these presents, that the same Abbot Priour and Convent and their successours from the date of these p'sentes shall provide ordeigne have fynde and kepe ppetually for ever While the world shall endure thre monks of thordre of Saynt Benet in the said monastery ouer and above the noubre of the monks that ought to be had and susteyned in the same monast'y by reason of the fundacion therof or oderwise. In which mona'sty the said kyng oure sou'ayn lord willeth & determyneth by godds g'ace his body to be buried and enterred: and where it is the very mynde will and entent of the said king our sovereyn lord to have thre chauntry monks Docto's or bachelers of Divinite in the same monastery there ppetually whill the world shall endure to say daily masse divine s'vice w^t p'yers observ^{ance} & ceremonies & in such man' fourme tymes ordre and places as hereaft' ensueth in these Indentures. fforasmoch as there be nowe noo such Docto'rs ne bachelers of the same monast'y mete and hable for the same Chauntries and service ouer and beside the Abbot Priour and Monks daily of the said monastery therfor,'—the Abbot &c. covenant that ‘thre monks of the said monks now being or that hereafter shall be Scholers in the vniuersite of Oxenford do take the degree of batchelers of Divinite in as brief and convenient tyme as may be had and done;’—the said monks to say daily mass and divine service, whilst the world shall endure, for the King and Realm, ‘the soul of the Princess Elizabeth the late Quene his wif,' their children and issue, Prince Edward the King's father, and Margaret his mother, ‘and after the decease of the said king oure Souvrayn lord, then to pray specially and principally for the soule of the same kyng our sou'rayn lorde and also for the soule of the same quene and the soules aforesaid and all cristen soules With suche observaunce and ceremonies and in suche places tymes man' fourme and ordre as hereafter ensueth. That is to say, that the said thre chaunt'y monks and ev'y of them at the Aultier

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under the lantern place ^d betwene the Quere and the high Aultier in the said monastery, till the Chapell of oure lady in the said monastery which oure saide sou'rayn lord the kyng hath nowe begon be fully edified and bilded at the coste and charges of oure said Sov'rayne lord the kyng his heires or executo's, and a tombe there made for thentertainment of the body of our said sou'rayn lord the kyng and a closure of metall in maner of a Chapell made theraboute and an Aultier enclosed within the same at the coste and charge of the said kyng our sou'rayn lord his heires or executo's, which Aultier vndre the said lanterne place and also an herse with a hundreth Tapers stonding vpon and aboute the same be nowe p'vided and there made and sett by our said sourayne lord the kyng there to stonde vnto the tyme the said Chapell of our Lady and tombe w^t the said closure theraboute, and the Aultier within the same be so made, shall say their masses daily, except the dayes called Shevethursday Good-fryday the Vigill of Ester and the dayes of coronacions of Kynges and Quenes of Englande cristenyng of thair children and enterrement of the body of any King or Quene of Englande or of any of thair children in the same Monastery and the daies necessary for the preparyng of the place vnder the said lanterne place for euery of the same causes, and the dayes necessary for the remou'ng of all such thinges as shalbe brought sette and made in the said place vnder the said lanterne for euery of the said causes only. And that the said Abbot Priour and conuent, &c."—(*Neale*, vol. i. pp. 12, 13.)

It may be inferred from different circumstances, that before the king's decease in April, 1509, the building was completed to the vaulting; and the monarch, in his will, is particularly urgent that all the works be immediately "accomplished and performed." For this purpose, only nine days previously to his death, he delivered 5,000*l.* in "redy money, before the *honde*," to Abbot Islip; and directed, if that sum should be insufficient, that his executors should advance to the said abbot as much more as might be requisite for the full completion of the edifice. Henry died on the 22nd of April, and was buried here with vast pomp on the 11th of May following. Between that time and the month of October, 1512, it is highly probable that the whole of the superstructure was finished, as an indenture was then entered into with Torregiano, for the making of the royal tomb; the 'closure' for which had been commenced before the king's death. Four years afterwards, in 1516, another indenture was made with Torregiano, for erecting a rich canopy and altar, "wⁱn the new chapell which the foresaid late King caused to be made at Westm.," by the 1st of November, 1519. We may therefore assume, with every degree of probability, that the internal arrangements of this magnificent structure were entirely completed at that period.

The following extracts from Brayley's History will suffice to record the recent history of the fabric:—

"During the three centuries which had elapsed from the foundation of Henry's Chapel to the year 1803, it had undergone but little repair; and its external state

^d From this passage it is evident that there was at that time an open lantern over the central space "between the quire and the high altar," the quire being then, as now, in the eastern part of the nave, immediately to the west of the crossing or transept. Might not such an open lantern be easily constructed of wood and replaced; and would not such a restoration be a great improvement to the church?

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had become so completely ruinous, that the safety of the whole fabric was endangered. Some years before this, indeed in 1793, it had been necessary to repair the roof; the expense, about 1,900*l.*, being defrayed from the revenues of the Church. Reparations on a more enlarged scale were projected, and the late James Wyatt, Esq., the surveyor-general, was employed in restoring a part over the eastern window, for the purpose of ascertaining the expense of repairing the whole, when the fire in the roof and lantern of the Abbey Church, which happened from the neglect of the plumbers, occasioned an almost immediate expense to the Dean and Chapter of 3,848*l.*, and thus depriving them of the means of proceeding with the intended repairs of the chapel.

"In this state of circumstances, the solicitude of every admirer of the architectural splendour of this edifice was highly excited; for at the very period when the fire happened, the two western turrets, which had been found to be in a most dangerous condition, were in progress of being taken down; the windows were propped with timbers, several of the 'flying buttresses,' or cross-springers, had sunk through the decay of their abutments, and all the exterior ornaments, battlements, pinnacles, &c., were utterly dilapidated; so that the entire building had assumed the appearance of an almost 'shapeless mass of ruin.' The south and south-east sides were particularly decayed; the weather having made deeper inroads upon those fronts than on the opposite sides.

"Whilst it was yet undetermined what measures to pursue, the late Dean of Westminster, Dr. Vincent, through whose indefatigable and most praiseworthy exertions, this chapel is, in a very great degree, indebted for its restoration, was informed that, in a conversation on the subject, which had taken place between Lord Grenville, the late Marquis of Buckingham, and other dignified persons, and in which the deficiency of the Dean and Chapter's pecuniary resources had been noticed, Lord Grenville had used the interrogation, *Why don't they apply to Parliament?*—The advice implied by this question was not lost; the Dean immediately addressed a Memorial to the Lords of the Treasury, accompanied by a letter, in which he requested to state to their Lordships the different proposals which had been made for repairing the chapel, together with an estimate of the expense, 'in order to procure their recommendation of the matter to Parliament.' The Memorial was dated on the 15th of November, 1806; and on the 5th of December, the Lords of the Treasury referred the consideration of the subject to the 'Committee for the Inspection of the Models for National Monuments,' &c. (generally called the 'Committee of Taste'); in consequence of which, and of further proceedings, a *Petition* from the Dean and Chapter was presented to the House of Commons, in June, 1807, with the approbation of the late King; and on the Report of a Committee appointed to examine into its allegations, the sum of 2,000*l.* was granted towards the projected repairs. . . .

"From which period the repairs were progressively carried on till they were entirely completed by the restoration of the western or stair turrets, and of the small windows of the side aisles, in the last months of the year 1822; the whole being finished and the scaffolds struck on Christmas Eve. In the base of the ornamental dome which crowns the south-east turret, the following inscription was cut:—'Restored 1809, Anno Regni 50 Geo. III. William Vincent, Dean; James Wyatt, Architect; Jeremiah Glanville, Clerk of the Works; Thomas Gayfere, Mason.'—Similar inscriptions were cut on other turrets, only varying in the date of the year in which they were executed, and in substituting the name of 'John Ireland, Dean,' for that of Vincent, after the decease of the latter.

"The aggregate amount of the Grants made by Parliament for the repairs of this chapel, is somewhat more than 42,000*l.*, which sum has been expended in a manner that confers distinguished honour on all the parties concerned. The renovation of the external architecture has been complete; and, with the exception of the orna-

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mental parts of the 'upper battlement,' as it is called, though in fact only a pierced parapet, all the ancient work has been correctly imitated; not alone in its general forms, but likewise in its exuberant detail of enriched panelling, embossed niches, fretted tracery, and heraldic and decorative sculpture. Were some portion of the national riches more frequently devoted to similar objects of elegant art, and to the general cultivation of the kindred sciences of literature and painting, it would conduce far more to the permanent renown of the empire, than the expenditure of all its treasures in the heart-sickening calamities of sanguinary warfare, however glorious its victories or extensive its dominions.

"As the judicious advice of the 'Committee of Taste' had determined the Dean and Chapter to have every part of this magnificent fabric restored, as nearly as possible, in exact conformity to the original building, there was but very little occasion for the interference of the Architect; all the labour of arranging the work, tracing out the details and ornaments, and supplying defects from corresponding parts, being left to the discretion and industry of the Mason. The task was an important one; and though it might not demand a genius of the first order, it required professional skill, a practised eye, and a sound judgment:—it is no eulogium to say that the execution of this task could not have been entrusted to a more capable artizan than Mr. Gayfere."—(*Neale*, vol. i. pp. 21—27.)

We hope that the advice given by Lord Grenville to Dean Vincent, and so judiciously acted upon by him, will not be lost sight of by the present Dean and Chapter, and that the Parliament of Queen Victoria will treat the Chapter-house with the same good taste and liberality which the Parliament of George IV. shewed in the case of Henry the Seventh's Chapel. The claim is a far stronger one, for in place of the decay of time only, as in the instance of the chapel, we have in the case of the chapter-house actual violence committed by Parliament itself, which first took possession of it for its own meetings, and then mutilated it for the purpose of turning it into a public record office, for which it was singularly ill suited. We believe that to this day the remains of this beautiful structure are still the property of the nation, and not of the Dean and Chapter, as it did not form part of the grant of Henry the Eighth. It is obvious that the Dean and Chapter cannot be called upon to repair a building which does not belong to them, and we trust that Parliament will not hesitate to restore to the Dean and Chapter not only the ruins of their beautiful Chapter-house, but will accompany the grant by such a sum as will enable them to put it into a proper state of repair. This appears to be only common justice. We hear that if Parliament will grant the ruins and £20,000 towards the dilapidations, the Dean and Chapter are willing to undertake the perfect restoration of this beautiful building, the present state of which is a disgrace to the country.

We have been favoured by Mr. W. Burges with the following note:—

Britton in his account of Henry VII.'s Chapel in the "*Architectural Antiquities of Great Britain*," has printed two or three documents which give us very considerable information on the progress of the tomb and other portions of the chapel.

The first is the will of Henry VII. From it we learn that the original tomb was to

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be made of touch-stone, with copper-gilt recumbent effigies, while the sides and ends were to be occupied with small images of the King's patron saints, also in copper-gilt, within tabernacles, equally of touch-stone. The more general practice was to make the sides of the tomb of black marble with the tabernacles in white marble, but the testator would appear to have wished the whole to be in black. His tomb was to be contained within an enclosure of copper-gilt, which was begun at the time the will was written, and within it at the eastern end was to be erected an altar with a wooden dossel covered with plates of gold. Again, the enclosure was to stand in "the myddes of the same chapell before the high aultier," a position which is again indicated by the words, "That by a convenient space and distance from the grees of the high awltier of the said chapell there be made a grate." From this it would appear that the tomb was to be in the middle of the chapel and before the high altar, but this view of the matter is in direct contradistinction to all the old plans of the building, for example, the one in the Thorpe drawings now in the Soane Museum, and what Sandford says in his *Life of Edward VI.*, all of which indicate the tomb as we see it at the present day. Now this raises the question as to whether the tomb has been removed from its original place, say in the time of Queen Mary. In all probability the high altar was taken down in Edward IV.'s reign, and afterwards re-erected by his sister: perhaps it was then thought that the tomb and its grille was in the way, and it was therefore removed to its present situation. However, Henry VII.'s will was so much modified that it is very probable that the original arrangement was never carried out. Still it must be confessed that the more usual arrangement was to place the founder's tomb before the great altar of a chapel rather than behind it.

The will then goes on to speak of the "high aultre within our said chapell called our Lady aultre," and every other "aulter being within our said chapell of our Lady, bee thei of the sides of the same, or in any other place within the compasse of the same." Mention is also made of the "aulter of our said uncle of blessed memory King Henry VI.," and the beginning of the document tells us "That we by the grace of God propose right shortly to translate into the same (chapel) the body and reliques of our uncle of blessed memory King Henry VI." Now all this gives us the following altars:—1. the high altar, dedicated to the Blessed Virgin; 2. the altar within the enclosure of the tomb, dedicated to our Saviour; 3. the altar of King Henry VI.: and then there are spaces for six more at the ends of the aisles; and in the side chapels of the apse. Now I conceive the ancient arrangement to have been as follows:—In the middle of the stalls was the king's tomb and altar of our Saviour; then followed the high altar, somewhere near where the tomb is now; and at the extreme east end in the bay window the tomb of Henry VI., which, from a drawing in the Cottonian Collection, Aug. 2, Vol. i., would appear to have consisted of the same arrangement as that of Henry V., viz., the tomb below and a chantry chapel above, supported on four pillars. Doubtless there were figures intended, but the artist has not drawn them. Now we must remember that Henry VI. was never canonized, the scandal being that Henry VII. found it cost too much, and the altar designated in the will as that of Henry VI. would refer to the chantry altar above his tomb. Another curious fact would go somewhat to prove the point, for the sill of the eastern bay window is so low that there would be no place for an attached altar and its dossel. However this may be, we know that the body of Henry VI. still remains at Windsor, and that neither the canonization or removal ever took place.

There are traces (very distant) of altars at the east ends of the aisles and in the two westernmost chapels of the apse, (not so apparent); but in the remaining two chapels of the apse the interruption of the wall panelling is so small and so low down that it is rather doubtful whether the altars were attached or not.

Another point we should remember is that the easternmost bay of the stalls is

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modern, having been erected in the reign of George I. Stone screens doubtless occupied their place, and it is by no means improbable but that the three easternmost chapels of the choir were similarly enclosed, as well as the two westernmost ones, where portions of them actually remain.

The next document given by Britton is entitled "An estimate of the charge for making of a tomb for King Henry VII., which plot was afterwards disliked by King Henry VIII. and altered as it now stands." The original of this document is in the Chapter-house at Westminster, according to Britton. From it we find that the pattern was made by Master Pageny, and that the king's three master masons were to work the black touch-stone and white marble, the former to be used for the base and ledger and the latter for the sides and ends. Lawrence Imber, carver, was to make the patrones in timber of the various images, which were afterwards to be cast in copper by Nicholas Ewen, coppersmith and gilder. Lastly, a quantity of painting was to be done by four men's hands within a year. The whole number of figures is stated to be nineteen, of which (most probably, for the account is rather confused) Drawswerd Sherif of York was to execute two recumbent effigies and a kneeling one of the king. The kneeling figure was probably a substitution for the golden one directed in the will to be placed on the shrine of St. Edward the Confessor.

Now this tomb was probably the identical one to which Henry VII. refers in his will, and which was clearly a Gothic design.

There is no doubt, however, but that Torrigiano made the tomb as we now see it, for an indenture between him and Henry VIII. relative to the making of a tomb for the latter king is referred to in Neale's "Westminster Abbey." And in this we find casual mention of a tomb that Torrigiano had contracted to make in 1512, and which he had then finished.

The tomb of the Countess of Richmond (Henry VII.'s mother) is likewise by the same artist, but inasmuch as there are sundry Gothic details in it we may naturally suppose it to be a prior production.

Another document given by Britton proves that Torrigiano made the high altar. Sandford gives a print of this, p. 496, edition 1707. Here, however, as far as we can judge by the plate, we see a very different and coarser description of art; so much so, that it is difficult to conceive the altar and the two above-mentioned tombs to have been the work of the same man. Perhaps he may suppose Torrigiano changed his style after his visit to Italy in 1518, when he tried to induce Benvenuto Cellini to come over here and work with him. At all events, in the chapel of Henry VII. we trace the gradual departure from medieval art. Thus the chapel and the brass screen are purely medieval, and there are also traces of the same style in the Countess of Richmond's tomb, while the king's monument is pure Italian renaissance, but still very delicate and beautiful, while in the high altar, which by the indenture was to be finished and erected by Nov. 1519, the details and members are coarse and heavy. This latter altar was decorated with subjects relating to the life of our Lord, and consisted of four pillars supporting a square ceiling, at the four corners of which were angels of terra cotta, so made as to look like marble, supporting the instruments of the passion. The altar proper was placed below this canopy, and presented a slab of touch-stone, supported by sundry bronze balusters, while within was an image of the dead Christ, made of burnt clay and coloured. It will be remembered that a tomb and effigy of burnt clay made by Torrigiano is still to be found in the chapel of the Rolls in Chancery-lane.

Another curious fact in the history of this chapel is, that some years back, when the pockets of the aisle vaults were cleaned out, a crumpled and very dirty leaf of one of our earlier printers was discovered among the rubbish, which had never been disturbed since the building had been erected.

This in itself is not very important, but it is curious in connection with the fact that

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Caxton is said to have set up his first printing-press in one of the chapels of Westminster Abbey, and it has often struck me whether the very spacious triforium of the church could have been the scene of his labours. Might not a careful search in the floor of this triforium bring to light evidence of this, either in the shape of an old type, or some other relic of early printing. The triforium would be just the place for a workshop, and would be at the same time sufficiently inaccessible to prevent intrusion.

A Chronological Table of the Abbots, Priors, Bishops, and Deans of Westminster, from the presumed Foundation of the Abbey Church in 604, to the year 1861.

ABBOTS, PRIORS, &c.	Elected.	ABBOTS, PRIORS, &c.	Elected.
ABBOT.		Simon de Kyrcheston	
Orthbright	604	Simon Langham (afterwards Cardinal)	1344
PRIORS*.		Nicholas Litlington	1349
<i>Germanus</i>		William de Colchester.	1362
<i>Aldred</i>		Richard Harweden.	1386
<i>Syward</i>	675	Edmund Kyrtun	1420
<i>Osmund</i>	684	George Norwych	1440
<i>Selred</i>	726	Thomas Millyng.	1462
<i>Orgar</i>	744	John Estency	1469
<i>Brithstan</i>	765	George Fascet	1474
ABBOTS.		John Islip	1498
Ordbright, or Alubrith		William Boston, or Benson (afterwards Dean)	1500
Alfwius	796	BISHOP.	
Alfwius II.	820	Thomas Thirleby	1533
Algar	846	DEANS.	
Eadmerus.		William Benson	1510
Alfnod.		Richard Cox, or Coxo.	1549
Alfric, or Alfwold	940	Hugh Weston	1553
Wlsius, or Wulsinus	(?) 960	ABBOT.	
Alfwy, or Aldsius		John Feckenham	1556
Wulnoth	1017	DEANS.	
Edwyn.	1049	William Bill	1560
Goiffridus, or Geoffry	1068	Gabriel Goodman	1560
Vitalis	1076	Lancelot Andrewes	1601
Gislebertus Crispinus, or Gilbert Crispin	1082	Richard Neile	1605
Herebert, or Herbert	1121	George Montaine, or Mountain	1610
Gervaise de Blois	1140	Robert Tounson.	1617
Laurentius, or Lawrence.	1159	John Williams (Lord Keeper)	1620
Walter.	1175	Richard Steward	1644
William Postard	(?) 1191	John Earles	1660
Ralph Papyllion, or de Arundel.	1200	John Dolben.	1662
William de Humez, or Humeto	1214	Thomas Sprat	1683
Richard de Berkyng.	1222	Francis Atterbury	1713
Richard de Crokesley	1246	Samuel Bradford	1723
Philip de Lewesham	1258	Joseph Wilcocks	1731
Richard de Ware, or Warren	1258	Zachary Pearce	1756
Walter de Wenlock	1284	John Thomas	1768
Richard de Kedyngton, or de Sudbury.	1308	Samuel Horsley.	1793
William de Curtlyngton, Carthlington, or Curlington	1315	William Vincent	1802
Thomas Henley	1333	John Ireland.	1816
		Thomas Turton	1842
		Samuel Wilberforce	1845
		William Buckland	1846
		Richard Chenevix Trench	1856

* This list of Priors is of doubtful authenticity.

THE COMMISSION TO RICHARD DE WHITTINGTON, &c., TO
REBUILD THE NAVE OF WESTMINSTER ABBEY.

[It has long been known, both by history and by the architectural details, that the nave of the abbey church was rebuilt in the fifteenth century, although the general style of the choir of the thirteenth has been so well followed that casual observers are quite unconscious of the change of style. There is every reason to believe that the old Norman nave was left standing until that time, and we have seen by the accounts that workmen were employed to remove it, preparatory to the construction of the new nave. It has not been generally known that in 1 Henry V., A.D. 1413, a royal commission was issued to Richard Whityngton, and Richard Harowden monk of the abbey, for carrying on the work of rebuilding the nave; which we here reprint from Rymer's *Fœdera*, vol. ix., p. 78. The Rev. Samuel Lysons, in his recent life of Sir Richard Whytngton, the celebrated Lord Mayor of London, considers this commissioner for rebuilding the nave of the abbey church to be no other than the wealthy merchant himself: it will be observed that in the account rolls he is called Richard *de* Whittington, whilst the other commissioner is called only Richard Harowden a monk of the abbey.]

Pro Abbate Westmonasterii quo Rex Regalitatís Insignia suscepit.

A.D. 1413.
Anno 1 Hen. V.
Pat. 1, Hen. V.
p. 4, m. 5.

Rex omnibus ad quos &c. Sciatis quod de gratia nostra speciali,
Et pro salute animæ nostræ et ob reverentiam Dei et Beati
Petri in cujus honore Abbatia Westmonasteriensis dinoscitur dedi-
cari ac etiam gloriosi Confessoris Regis Edwardi et diversorum inclitorum Pro-
genitorum nostrorum quondam Regum Angliæ in Abbatia prædicta quiescentium.

Necnon pro eo quod in eadem Abbatia prout placuit Altissimo Insignia Regalitatís nostræ suscepimus.

Volentes pro constructione et reparatione Navis Abbatix illius (quæ a diu Ruinam passa fuit et infecta remanet) cum bonis nobis a Deo collatis et conferendis quam citius commode poterimus providere.

Concessimus, dilectis nobis in Christo Abbati et conventui Abbatix prædictæ, in auxilium Perfectionis et constructionis Navis prædictæ, Mille marcas percipiendas annuatim quamdiu nobis placuerit, videlicet:—

Quingentas Marcas de Exitibus Hanaperii Cancellariæ nostræ per manus custodis ejusdem pro tempore existentis.

Et Quingentas marcas de custuma Lanarum, Coriorum et pellium lanutarum in Portu Civitatis nostræ Londoniæ per manus collectorum ejusdem custumæ pro tempore existentium.

Ad Terminos Paschæ, Nativitatis S. Johannis Baptistæ, S. Michaelis et Natalis Domini per æquales portiones.

Et ulterius, pro pleniori et celeriori executione concessionis nostræ prædictæ prospicere volentes ac de fidelitate et circumspectione dilectorum nobis Ricardi Whytngton, et Ricardi Harowden Monachi Abbatix prædictæ, plenius confidentes

Building Accounts for the Nave.

assignavimus ipsos Ricardum et Ricardum ad prædictas mille marcas in locis prædictis annuatim ad terminos prædictos recipiendum, et ad easdem Mille marcas circa Perfectionem et Constructionem Navis prædictæ, per supervisum carissimi consanguinei nostri Edwardi Ducis Eborum et Venerabilis in Christo patris Henrici Episcopi Wyntoniensis Cancellarii nostri Avunculi nostri carissimi fideliter expendendum. Ita quod iidem Ricardus et Ricardus rationabilem compotum de summis per ipsos virtute literarumstrarum præsentium recipiendis et circa perfectionem et constructionem Navis prædictæ ut præmittitur expendendis eisdem Duci et Cancellario quoties et quando ad hoc fuerint debita requisiti reddant et reddere teneantur.

In ejus, &c.

Teste Rege apud Westmonasterium Decimo quarto die Decembris.

Per ipsum Regem.

[Some of the accounts of these commissioners have been preserved, and we subjoin extracts from them.]

Account of Richard de Whittington, and Richard Harowden monk of the Abbey of the Blessed Peter of Westminster, of their receipts and expences about the construction and repair of the nave of the Abbey, from 7th of July 1 Henry V. to Christmas anno 4, being 3 years, 1 quarter, and 83 days.

Receipts, 1,397*l.* 6*s.* 8*d.*, in six sums from the Royal Exchequer at various times, and one from the King's own hands.

Purchase, carriage, &c., of stone from Reigate, Stapleton, and Bere; and of rag.

And for 12 bases, 24 pillars, and 24 capitals of marble, with the freightage thereof, and their making in gross, by John Russe and Richard Knappe, in the 3rd year, 16*l.*; viz. for 1 base, 2 capitals, and 2 pillars, 2 marks; and for the above 12 bases, 24 pillars, and 24 capitals of marble, 16*l.*

200 boards called "regold," "waynyschoote," and "estrycheboorde," bought for making moulds thereof, 4*l.* 4*s.* 10*d.*

Making of long "staybarres," hoops, crocketts, and divers other ironwork for the works aforesaid.

Lead for one sideⁱ of the nave of the said work, 88*l.* 13*s.* 4*d.*

Small nails for the moulds, 8*d.*; 2 dozen of parchment for the same, 6*s.* 8*d.*

Repair of two lodges within the church aforesaid, one covered with tile, the other with reeds, 26*s.* 8*d.*

Wages to 20 regular and 4 casual masons, 2 casual setters^k, 1 regular carpenter working about the scaffold, and newly making the roof of one side of the nave of the said monastery, 4 casual carpenters. Annual fee of William Colchester, head mason, for ordering and surveying the work, 10*l.* per annum.

Total, 1,490*l.* 11*s.* 5½*d.*; one lot of marble remains.

ⁱ "costa."

^k "positores."

FURTHER REMARKS ON THE BUILDINGS OF EDWARD THE CONFESSOR^a.

It appears from the almost contemporary narrative of the monk *Sulcardus* that, whatever may have been the size of the original Saxon Abbey occupying the site of the present edifice, the *whole* church and its adjacent outbuildings were reconstructed anew, *on a much larger scale*, by the pious munificence of Edward the Confessor. *Sulcardus* was a monk of Westminster, and by the dedication of his account of the lately erected Abbey to the Abbot *Vitalis*, may be presumed to have written it in the Conqueror's time—*Vitalis* dying some years before that prince^b.

The words of this annalist, and others of later date, are as follows:—*Sulcardus* says, "Monasterium est dirutum ut surgeret nobilius." As to the structure itself, it was "Diversis fultum columnis ac multiplicibus volutum hinc et inde arcubus." William of Malmesbury states that the Confessor "Ecclesiam ædificationis *genere novo* fecit;" which same church, adds Matthew of Westminster, "a fundamentis construxerat." Matthew Paris corroborates this adoption by King Edward of what was then a style *unknown* in Saxon England; his words are: "Sepultus est (Rex Edwardus) Londini in Ecclesiâ quam ipse *novo compositionis genere* construxerat, a quâ post multi ecclesias construentes *exemplum* adepti opus illud emulabantur."

We may therefore regard these *remains of the Abbey of Edward the Confessor* as the *earliest* specimen of the Norman style in *England*, and as the great Exemplar from which the many noble abbeys and cathedrals of the Norman period were subsequently erected; a special interest, therefore, assuredly attaches to these venerable relics, apart from their locality.

The Abbey of the Confessor must have been very nearly, if not quite, of the same extent as the present Abbey, commenced by Henry III. We can still trace no inconsiderable portion, if not of the Confessor's *Abbey church*, yet of the *buildings of the monastery* adjacent, as has been shewn by Mr. Scott. (See p. 3.)

Proceeding southward from the south transept of Henry the Third's church, the remains of the Norman work of 1060—1066 are first detected in the east cloister. The masonry of the chapel of the Pyx exhibits the *wide joints*, found everywhere in Normandy in buildings of this century, an indication seldom leading to an erroneous conclusion. The quality of the mortar, and the shaping of the stones by the hand-axe, the marks of which

^a By the Rev. T. W. Weare, M.A., Under Master of Westminster School.

^b Widmore, History of Westminster Abbey.

Further Remarks on the Buildings

are still visible to the eye, are characteristics which are in distinct contrast to the fine-jointed masonry, and the smoother surface of the stones, implying a better kind of tool, as found in the work of Henry two centuries afterwards. From the chapel of the Pyx, continuing southward, to the archway opening into Little Dean's Yard, the whole substructure is of the same date and character. The chapel of the Pyx itself has been already described, (see p. 6). Though this chapel itself is not accessible to the ordinary visitor, being in charge of the government officials, yet the same style in all its details is to be seen in the adjacent bays, or compartments, which have lately been cleared out and are now open to inspection. The whole range, numbering about seven bays of vaulting, formed the substructure to the *dormitory of Edward's monastery*. But Edward's work is not only to be seen in the substructure. The east, west, and south walls of *Westminster School*, which occupies the exact position of this ancient dormitory,—and even in its modern aspect forms one of the noblest rooms in the kingdom,—still exhibit portions of the Confessor's masonry, into which more recent alterations have been engrafted. The same wide-jointed masonry and roughly-hewn stones of considerable dimensions are to be seen in numerous patches in the walls of the school-room; whilst externally one of the original windows of the period still remains, (see p. 7). Rude as they are, these traces are full of interest. Here we behold the first attempt of Norman-Gothic architecture in England! The seed was here sown. A native impulse to improve upon the humbler works of their Saxon forefathers disdained not, with true wisdom, to look abroad, if perchance from thence might be derived ideas taken from existing models of that grander scale of church building, which the Saxon monarch had seen in Normandy, but of which as yet there was nothing among his own subjects. It was late in life that the project was adopted, and he did not live to see its full completion by the customary ceremony of consecration; but the work was carried on with diligence and finished within a few years^c. Like many other works undertaken in a good cause, the projector lived not to see it finished; but it may without hesitation be said, that in the renovated abbey and monastery of 1060 King Edward the Confessor left a work behind him destined to bring about mighty changes in his land. The introduction amongst the Saxon native workmen of a model, struck out by the more original and more influential mind of their Norman neighbours, became a fulcrum, by which in its time was effected a complete revolution in the thoughts, the genius, and the skill of the native architects of the island,—architects as yet unborn, but soon to arise to carry the Pointed architecture of the Christian Church to its highest standard of perfection.

^c "Festinatur opus ex præcepto Regis ceptum, et post paucos annos perfectum."—*Sulcardus*.

of Edward the Confessor.

The substructure of the Confessor's dormitory continues southward beyond the limits of the present school-room, as we have seen, (p. 7) : there seems, however, to be evidence to the eye that some alterations were perhaps here made in the twelfth century. Manifest traces of this latter date are still existing on the eastern side of the Little Cloisters, and here the great advance made within the sixty or seventy years which had elapsed since the Conquest, by the rivalry implanted on English soil with the more finished works in Normandy, is clearly indicated in the *diminished*^d size and yet greater height of the columns, the character of the capitals, and the mouldings employed in the chapel of St. Katharine, which stood here, (see p. 9). The exact date of the building of this chapel is not known, but it must have been some time before 1162. In that year the King commanded a synod to be assembled *in this chapel* to determine a question of privilege between the convent of St. Alban's and the Bishop of Lincoln. It may here be mentioned that the same sacred precincts became the scene of a memorable contest at another synod held here in 1176, when a dispute for precedency arose between the two archbishops, the pope's legate occupying the chair. The predecessor of the great Wolsey of an after age considered that the dignity of his see of York would suffer if he took the left side of the papal chairman ; and, forgetful as well of manners as of humility, he proceeded to interpose himself with sufficient violence between the Legate and the Archbishop of Canterbury, who already was seated on the coveted right hand of the pope's representative. A rude and unseemly contest arose. The retinue of the see of Canterbury sprang upon the rival of their master,—“they threw him to the ground,” (to use the annalist's words^e), “and beginning to lay on him with bats and fists, the Archbishop of Canterbury, yielding good for evil, sought to save him from their hands.” To return, however, to the architecture : let us retrace our steps from this farthest point where vestiges of the *Norman* portion of the abbey buildings still remain, and wend our way again through the dark cloister, and under the barrel-vaulting of the Confessor's age, to the south-eastern angle of the great cloisters. On the eastern wall of this part of the cloisters, it was before observed, the masonry indicates clearly, by the size of the stones employed, and the character of the mortar, and its *wide joints*, that here a portion of the Norman work was made use of when the eastern cloister was built in Henry the Third's time. The beautiful Early English finished masonry of the thirteenth century is here *dovetailed into* the more solid walls of the Confessor's date, which were cut away, only where necessary, to admit the additions and alterations of the later date. This custom of

^d Whewell, Arch. Notes, 3rd Edition, p. 87.—Tupper, Prov. Philos. on “Beauty :”—

“I judge that beauty and sublimity be but the lesser and the great ;

“Sublime, as magnified to giants, and beautiful, as diminished into fairies.”

• Holinshed.

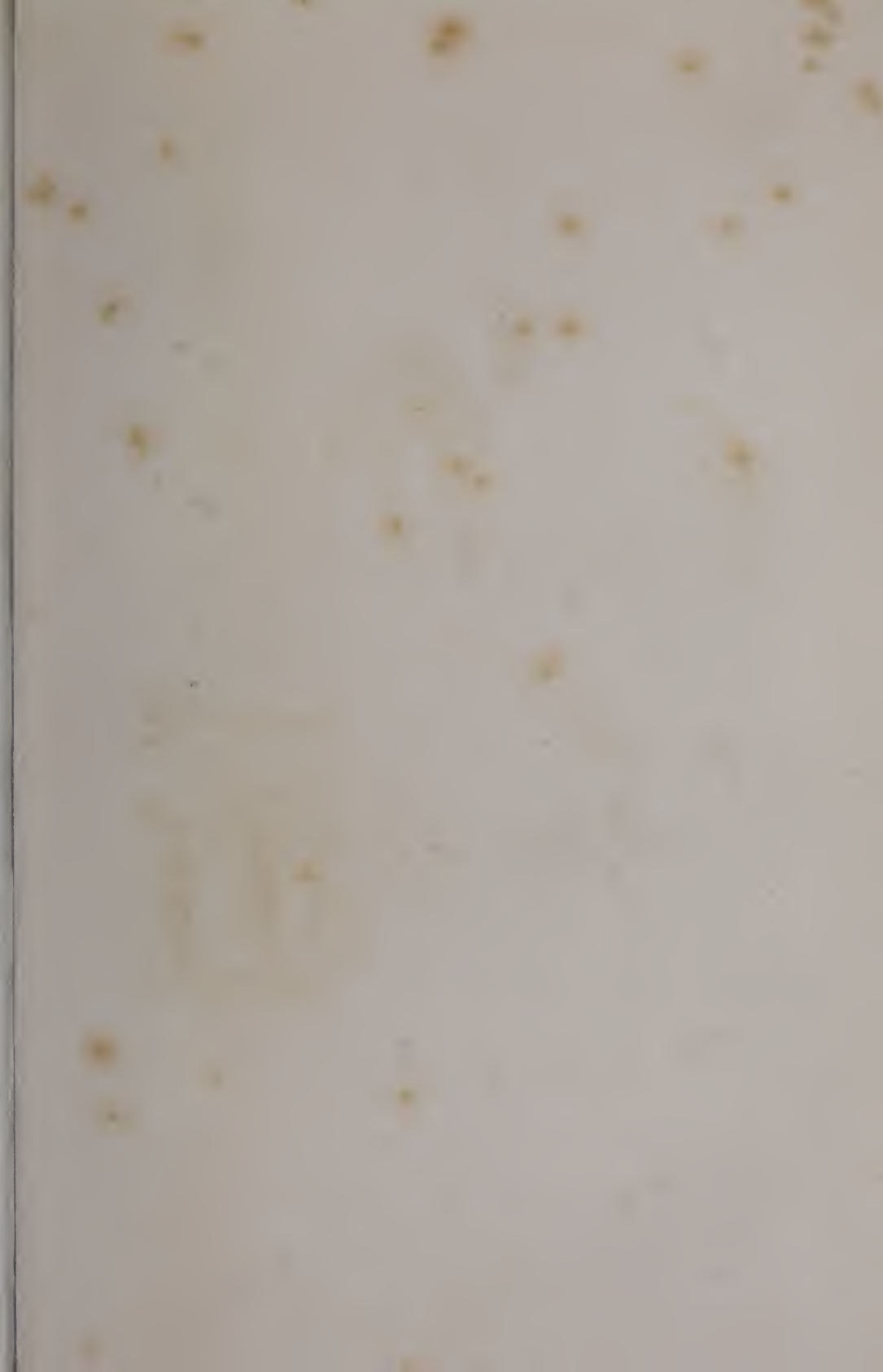
Further Remarks on the Buildings

turning to account the masonry of an earlier age, where not interfering with the general character of that subsequently inserted, seems to have been more generally in use than at first sight the eye is prepared to expect.

On returning now to the south cloister, and passing westward along its entire length, to the casual observer there are no indications that the solid wall on the left hand is of an earlier date than the vaulting overhead and the side-shafts from which the vaulting-ribs spring. Yet late observation has brought to light the fact that the entire extent of this wall is *part of the Confessor's work*. Abbot Litlington (of whom we shall presently speak in connection with his additions and alterations at the end of the fourteenth century) here followed this plan,—he cut away the Norman wall where needed, and let his vaulting-shafts *into* the solid stone-work ready to his hand. We shall presently see the character of this wall, as evidenced by an examination of the *other side*. Here it may be observed that the arrangements as to *ground-plan* made by Abbot Litlington about 1380 were simply commensurate with the Norman work of the eleventh century, which he replaced by his own. *The cloisters of the Confessor were of the same size as those now in existence*, and this southern wall, with the sure testimony of its peculiar *masonry* to be seen throughout its whole length, is a proof of the extent of that earlier work which Litlington but partially removed when he built the south and west cloisters as we behold them now. The realization to the mind, then, of the extensive scale of the ground-plan of the Confessor's abbey, and its appendages, will give some idea of the solemn grandeur and vast proportions of the Norman buildings of that most interesting century, when, escaped from the trammels of their Roman models, and unlike their cousins along the Rhine, the great architects of Rollo's race conceived and executed designs *entirely their own*, no longer repeating the idea of the *Basilica*, a ground-plan incapable of much expansion, but adopting the *cruciform* arrangement of the church itself, and *grouping their conventual buildings around*^f on a scale of grandeur till now unknown; a type which, surpassed in beauty and elegance, no doubt, by the daughter style of two centuries after, yet in point of solemn dignity and simple sublimity may challenge comparison with any.

Such an extensive ground-plan covered with buildings connected with his monastery would seem to prove that the numbers of the fraternity of Benedictine monks here assembled under the shade of his great Abbey were considerable. Accordingly we find it stated by William of Malmesbury that the Confessor *increased* the number, though the exact amount of such increase is not specified. The language employed would, however, imply that sixty or seventy monks must have been then on the establishment. Two cen-

^f An error has crept into the translation of the early Life of Edward the Confessor, published by the Master of the Rolls, which we have inadvertently copied in the note on p. 2; *en tur*, which is translated 'in the tower,' should evidently be one word, equivalent to *autour*, 'around.'





Drawn & Engraved by J.H. & Kew

PART OF THE REFECTORY WESTMINSTER ABBEY.

THE WALL & ARCADE C 1066—THE WINDOWS C 1250

turies later there is precise evidence that the number of the brethren was eighty. But taking the lesser number, the refectory to accommodate even sixty or seventy monks must have been of no ordinary dimensions. And such we find to be the case. Until lately but very scant traces were known to be in existence of the great refectory of the Confessor, though its site was not unknown. A late examination of the south wall of the south cloister, (above spoken of,) and of its *southern* face, has, however, brought to light the full extent of this noble hall, erected by the Confessor for his monks. The garden of "Ashburnham House," one of the prebendal residences, is bounded on the north by the south wall of the cloister. The masonry of the lower half of this wall, on the garden or southern face, is of the same character as its northern face, visible on the other side in the cloister. But to place the evidence of the *masonry* beyond all doubt, a late inspection (when the absence of the leaves of the creepers with which the wall is covered in summer fortunately permitted a close examination) has led to the detection of an early^g *Norman arcade* running the entire length of the wall. The *upper* portions, resting on this lower wall of eleventh-century masonry, are of Decorated character, and most probably the work of Abbot Litlington. The windows, with their transoms and brackets for the support of the timber roof, are all indicative of the latter half of the fourteenth century. But here we have, in the evidence afforded by this arcade, a proof that the extent of the *Confessor's refectory* was on the *same scale* as that which, three centuries afterwards, was adopted by the abbot whose alterations in Richard the Second's time have claimed so much attention in all accounts of the fabric of the Abbey. The extent of the hall, for it measured 130 feet long by 38 in breadth, will give some idea of the scale on which this *first genuine Norman work erected on English soil* was executed, and of the magnificence and grandeur which must have characterized this Abbey and its attendant buildings at a period when such a scale would scarcely have been expected^h. The general entrance-doorway to this refectory must have been where the present doorway of the later date still remains. There are traces in the south side of this spacious hall which seem to shew that the kitchen, &c., may here, at this south-west angle of the great parallelogram, have been attached to the main apartment. Fragments of Roman tiles, here and

^g The *stone* of these remains of the eleventh century is still undecayed; that of Abbot Litlington's time has perished considerably. A *geologist* should be able to name the locality whence the former was obtained, with a view to its employment in our public edifices.

^h [We cannot help expressing a wish that the "old Westminster" who have publicly come forward to express their readiness to contribute to the renovation of the school, would turn their attention to the restoration of this fine old hall, the refectory of the abbey, and make part of it the school-room, restoring the old dormitory to its original use. Another part of the great hall might form a place of meeting for the clergy, more fitting than the Jerusalem Chamber.—ED.]

Abbot Litlington's Work.

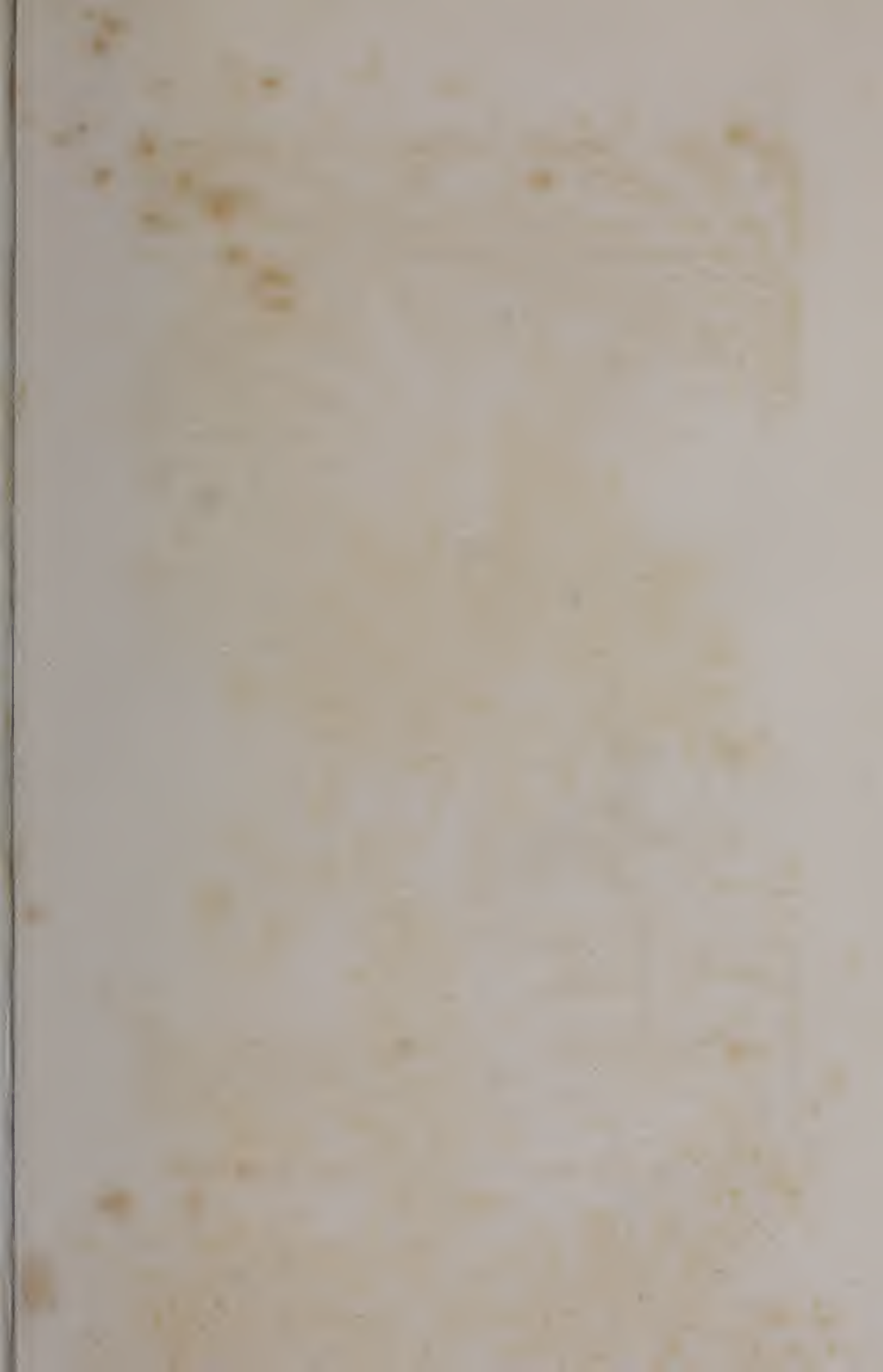
there worked into the walls, seem to indicate the very early character of the masonry, and to suggest that possibly, in his expansion of the monastery in 1060, the Confessor made use of whatever remains of a *still earlier date* were capable of being worked up with his own additions. The *arcade* above spoken of is also here to be traced at the east end, and in the south-west angle, though but for a few yards; sufficient, however, remains to prove the length and the *breadth* of the refectory erected by King Edward, as given in the above-named dimensions.

With these lately-discovered remains of the Confessor's work the vestiges of the eleventh century cease, the rest of the circumjacent buildings being all of the last quarter of the fourteenth century, and forming part of the great additions or alterations then made by Abbot Litlington, of whom now it is time that we should more particularly speak.

ABBOT LITLINGTON'S WORK.

In the year 1349 Simon Langham was elected Abbot of Westminster. His name is deserving of special record, not only on account of his subsequently high positions, as Bishop of Ely, Archbishop of Canterbury, and Cardinal, but also for his munificence to the Abbey. His will is given at length in Widmore's History: by it he left the *residue* of his vast property especially to the *fabric* of the monastery:—"Residuum vero dictorum fructuum et omnia alia bona mea quæcunque et qualiacunque, ubicunque reperta fuerint, lego fabricæ monasterii Westmonasterii predicti¹." Langham resigned his abbacy in 1362, on his first promotion to Ely. His death took place in 1376, from which date the moneys bequeathed by him by will would become available. He was succeeded as abbot in 1362 by Nicholas Litlington, whom he subsequently appointed executor of his will. It is not likely that the considerable additions to the fabric, commonly assigned to Abbot Litlington, were commenced by him *before the death* of his friend the Cardinal, whose bequest supplied the *money* for their erection and construction. Again, there is evidence still remaining in the fact that Litlington's *initials* are visible in stone as well as in painted glass, (as will be seen below,) that it was *after* the Cardinal's death, and the receipt of the bequest, that he began the work of decoration. He scarcely would have ventured to claim to *himself*, by the insertion of his own name, the credit of the work due to the munificence of the real donor, his *predecessor* in the abbatial chair, whilst yet that predecessor was alive. We have, therefore, two limits between which the extensive alterations, usually assigned to Abbot Litlington, must have been completed, viz. the death of Cardinal Langham and his own, or, the ten years between 1376 and 1386. These dates are therefore of some importance, as

¹ This residue amounted to 10,800*l.*, an immense sum in those days; [equal to nearly 200,000*l.* of our money].





Drawn & Engraved by H. St. John

PART OF THE SOUTH WALK OF THE CLOISTERS WESTMINSTER ABBEY

SHOWING PART OF THE MASONRY OF THE 11TH CENTURY - NORTH WALL & DETAILS OF THE 12TH

fixing the exact time of the construction of the west and south walks of the cloister, and of the other works, of which we will now take a rapid survey.

Abbot Litlington appears to have executed the trust committed to him with considerable skill and taste. Great changes had already at this time (1376-86) taken place in the Pointed Architecture of the earlier part of the century. The genius of William of Wykeham had conceived a new arrangement for those most important members of a Gothic window of many lights, the mullions and tracery lines; and in the chapel of New College at Oxford, and perhaps also in some portions of Windsor Castle, (the noblest example of his skill,) was exhibited the model from which the Perpendicular style peculiar to England originated. But Litlington did not follow this new idea, though its merits were many, and its beauties not a few, and peculiar to itself. Such a contrast with the character of the earlier work, as seen in the north and east walks of the cloister, would have been harsh and inharmonious. He changed, indeed, with the changes in style then in progress, but he was careful to preserve consistency; and hence it is that although far inferior in beauty of plan and details to the two walks of the cloister of the earlier date, those of 1380 (the western and southern) are yet in good keeping with them, and apart from their proximity to their more successful rivals, may well claim admiration^j. Beside these two walks of the cloister, Litlington seems to have entirely re-edified the abbot's residence, and the conventual buildings, which now form the eastern side of Great Dean's Yard. The *College Hall* of the Queen's Scholars, of the Elizabethan foundation of an after age, was built by this abbot, for the hall of the abbot's residence. The timbers to support the leaden roof still remain in part as he left them; the braces of the principals (1) at the extreme north and south ends displaying some bold and well-executed quatrefoil and other tracery, indicative of a style agreeing with this date. [The rest of the roof is of much later date, of Elizabethan character, and was probably a part of the alterations made after the dissolution of the abbey, when the school was founded.]

The windows of the hall are of two lights, and of simple tracery in the heads (2), [the character of which is of the time of the change from the Decorated to the Perpendicular style]. Portions of the painted glass still remain, and the *initials* (N. L.) of the Abbot are here also to be seen (3). The hall is still interesting, as a representative of its date of construction, though its fair proportions are somewhat shorn by the addition at its southern end of a music-gallery, of apparently the Elizabethan era. There are still remnants to be found, here and there, of diaper and carved floral woodwork of the fourteenth century (4 and 5), inserted among the paneling of the later date. Adjoining the hall is still to be seen the ancient kitchen and other outbuildings of this Litlington restoration. [The old

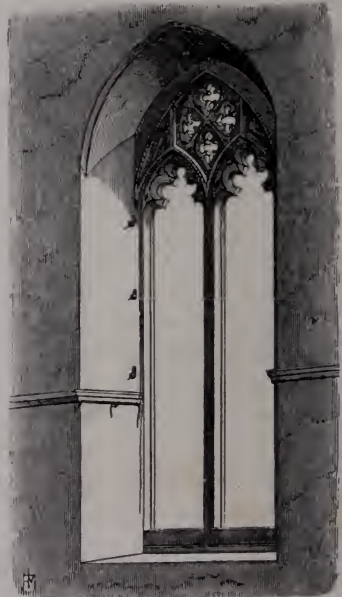
^j On the bosses of the vaulting the *initials* N. L. are still to be traced.



(3.) Initials of Abbot Litlington in the Head of a Window of the Hall, A.D. 1376—1386.



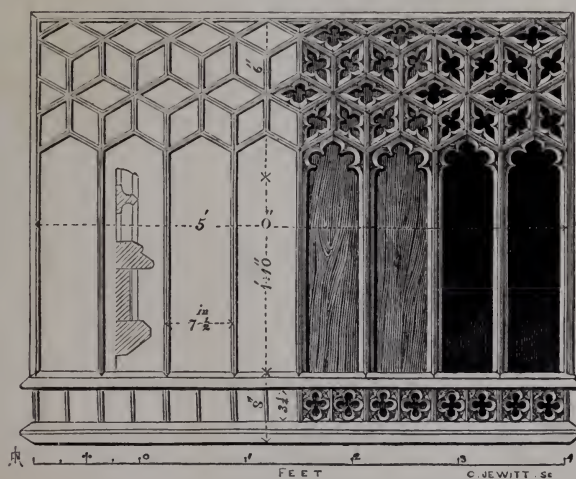
(4.) Part of the old Carved Woodwork, now built in with Modern Work at the end of the Hall.



(2.) Window of the Hall of the Abbot's House, A.D. 1376—1386, now the Scholars' Hall.



(1.) Part of the Roof of the Hall of Abbot Litlington, A.D. 1376—1386.



(5.) Part of the old Screen of the Hall.

fireplaces remain, with their stone arches; in one is the oven, in the other the chimney-corner, partly protected from the fire by a short piece of wall or solid stone screen, and over the seat in the chimney-corner is a window, modernized indeed, but still evidently in its original place. A window in the chimney is not a very common feature, but it occurs in several instances in the old cottages in Pembrokeshire; we should hardly expect to find an example of this old arrangement still remaining in the heart of London^k (6).]



(6.) Fireplace in the Kitchen, shewing the Seat in the chimney-corner and the Window over it, still remaining (1861).

The substructure of all the canonical residences running southward from the Deanery, (itself the Abbot's house of old,) displays a range of vaulting of simple and elegant character (7), with here and there a window of the period still remaining to testify the character of the whole when complete, before the tasteless alterations of subsequent centuries destroyed the workmanship which they were as unable to appreciate as to imitate. Two archways still remain, in the length of this substructure, connecting Great Dean's Yard with the courts to the eastward of it (8). They are of the style to which their known date would assign them; though perhaps a close consideration of their details (such as the *cavetto* and *double ogee* mouldings) would lead to the conclusion that those characteristics, hitherto assigned to

^k [In some old houses in Ireland, where the chimney-stack and fireplace is in the middle of the house, there is a sort of window or opening from the chimney-corner into the porch, so that a person sitting by the fireside could see who came in at the outer door before opening the inner one.]



(7.) Part of the Vaulting of the Cellars of Abbot Litlington's Work under the present Porter's Lodge, A.D. 1376—1386.

the fifteenth century, are here found in one of the earliest examples of their application.

[The whole of Abbot Litlington's work is in a style of transition between the Decorated and Perpendicular styles; it is almost impossible to say to which of these received styles the mouldings and details can be referred. As the divisions of the styles of Gothic Architecture are entirely arbitrary, arranged for general convenience, and for the use of beginners in the study, it is perfectly natural that this sort of mixture of the styles should take place for a certain period between each of the great changes. The latter part of the fourteenth century was the period when the Perpendicular style was coming into general use, but was not fully established: as the distinction is less marked than in the similar period between each of the other styles, it has been commonly overlooked, but the same overlapping of styles occurs at this period as in the similar transition between the other styles. This is more marked and prominent between the Norman and the Early English styles, and there-

fore that is commonly called *the* period of transition, but a similar period exists equally between each of the other styles.]



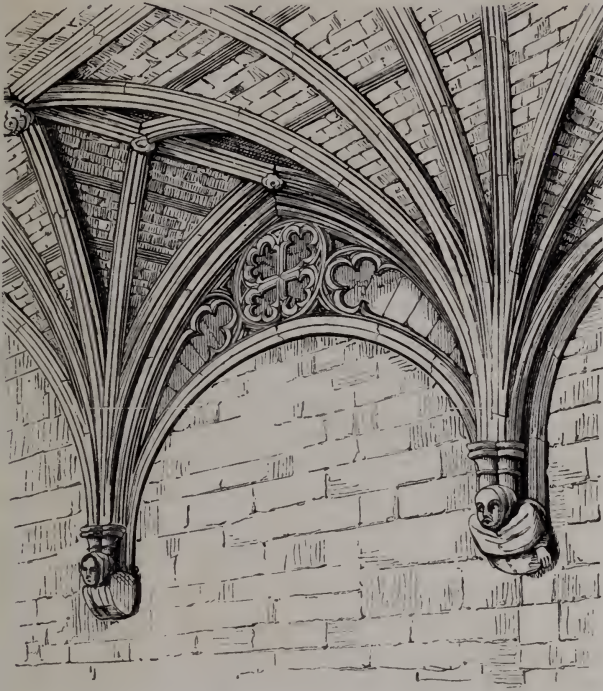
(8.) Archway, now forming the Passage from Little Dean's Yard to Great Dean's Yard, part of Abbot Litlington's work, A.D. 1376—1386.

The ten years above-named seem to have been made the most of, for in addition to the works just spoken of, Abbot Litlington appears to have restored, or extended, the entire circle of conventual outbuildings of less important character than the preceding. According to Widmore, he "built the kitchen, the Jerusalem chamber, the abbot's house, now the deanery," and also the "houses of several officers, as the bailiff's, the cellarer's, the infirmarer's, and the sacrist's; the great malt-house, lately (i.e. in 1751) the dormitory of the King's scholars¹, and the tower adjoining, late the

¹ An engraving is given in the *Alumni Westmonasteriensis*, edit. 1852, of this dormitory of 1720, and the adjoining tower. The present dormitory on the western side of the college garden is in the Italian style, and was built from the design of the Earl of Burlington about 1722.

Abbot Litlington's Work.

lodgings of the second master; the stone wall of the infirmary garden, now the College Garden," [still remaining.] "the water mill, &c., &c., besides the south and west sides of the Great Cloisters." (9.)



(9.) Part of the Vaulting of the Cloisters over the Latatory, A.D. 1376—1386.

In the passage leading to the Little Cloisters a turreted dwelling-house still remains in fair preservation, which is called by the name of "the Litlington Tower:" whilst on the eastern side of the eleventh century sub-structure, in the dark cloister, and of Westminster School above, there are buildings of apparently the end of the fifteenth century, though with so many details of preceding styles, as to lead one to conclude that a work of adaptation was here effected. A small chapel adjoining the residence perhaps would indicate that here the *Prior* of Westminster had his abode—an officer next in dignity to the abbot. The interest, however, attaching to these later erections is not equal to that called forth by the remains of the earlier ages, to which we have thus endeavoured to draw attention.

T. W. W.

THE JERUSALEM CHAMBER^a.

THE Jerusalem Chamber now existing was built between 1376 and 1386, by Nicholas Litlyngton, abbot of Westminster. Few details of his life and good works have been committed to the press; but among the Cottonian Manuscripts is a very interesting record, in which many of his benefactions are enumerated, and an opportunity is thereby afforded us of entering in a measure into the peculiarities, and in estimating the excellences of his character. A short *résumé* of these will not unfitly introduce the history and description of an edifice with which his honoured name is indissolubly associated.

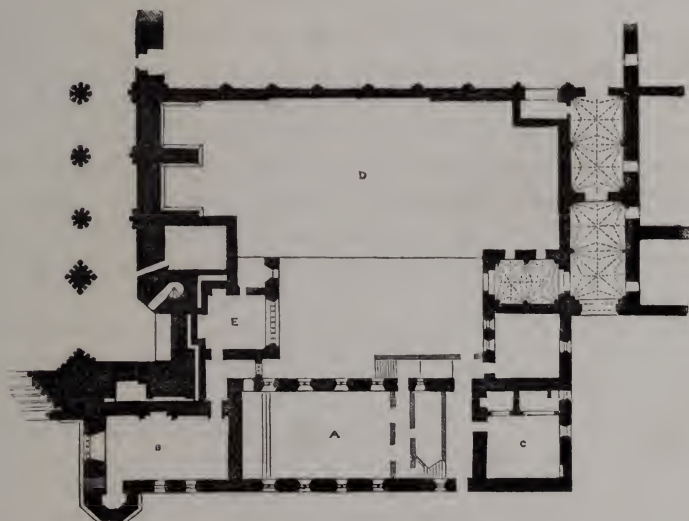
Nicholas Litlyngton was Prior of Westminster at the time of Abbot Simon de Langham's elevation to the see of Ely, and was thereupon elected abbot in April, 1362. He had greatly benefited the house while he was simply one of the brethren, especially by procuring the custody of the temporalities during three vacancies. On his advancement to the chief place of government in his monastery, he shewed himself a most careful and judicious defender of its rights, and an unwearied improver of its possessions. It appears that a great storm of wind had just then made havoc of the manor-houses and other buildings, but within three years he rebuilt them, and left them in better order than they were before. The abbot's house, from the foundation, was among his new buildings, with the west and south sides of the cloister, the houses of the bailiff, infirmarer, sacrist and cellarer, a great malt-house with a tower, a water-mill and the dam, with stone walls, and a stone enclosure of the garden of the infirmary. In these works he was much assisted by the funds left by his predecessor. He also gave a mitre of the value of a hundred marcs, a pastoral staff of the value of 15*l.*, a great missal for the high altar, and two silver-gilt chalice. Also other books of the Divine Offices to the chapel of the abbot and house of the infirmary; and to his own chapel, vestments and other sacerdotal ornaments, chalices, censer, incense-pyx, bell, basin, and a pyx of silver gilt. He also gave to the convent for their use in the refectory, there to be enjoyed and nowhere else, 48 dishes and 2 chargers, and 24 saltcellars of silver, of the weight of 104 lbs. To the same brethren also, for the misericordia house, and nowhere else, 24 dishes, 12 saltcellars, and 2 chargers of silver of 10 lbs., weighing 40 lbs., and two books of coronations marked N and L. Also to his successors in the abbacy he gave 24 dishes, 12 saltcellars, and 4 chargers of silver of the weight of 64 lbs.; 2 silver jars for wine, of the weight of 8 lbs.; one silver cup with a water-jug of silver gilt, value 100*s.*; 12 silver plates, of 12 lbs. weight; 2 basins,

^a From a paper read in the Jerusalem Chamber, at the Meeting of the London and Middlesex Archaeological Society, Oct. 25, 1860. By the Rev. Thomas Hugo, M.A., F.S.A., &c.

The Jerusalem Chamber.



The Jerusalem Chamber.



Plan of the Abbot's House, now the Deanery (D), the Scholars' Hall (A), and Kitchen (C), and the Jerusalem Chamber (B).

with 2 water-jugs of silver, of 10 lbs. weight; and 2 silver basins for lavatories, of 7 lbs. weight. The grant was dated at Westminster, 9th May, 1378. In return for these benefactions it was ordered by the convent that after his decease he should daily be remembered by them in their graces after dinner and supper, and at mass, together with the souls of the faithful departed. He died on the vigil of St. Andrew the Apostle, A.D. 1386, and was buried within the entrance before the altar of St. Blase, under a marble slab, decently adorned, that bore a long epitaph which is given by Sporley in the MS. from which these details are taken^b.

Among the rooms of the abbot's house, already mentioned, was the room called the Jerusalem Chamber. It abuts at a right angle on the southernmost of the two towers which adjoin the great western entrance to the nave of the abbey, and is thirty-six feet long and eighteen wide. It has two modern pointed windows on the west, and on the north a large square window, divided by several mullions, between which are inserted among the white quarries some very interesting specimens of ancient glass. The chamber formed either the withdrawing-room to the abbot's hall, to which it is contiguous, or else was itself a Guesten Hall for the constant influx of strangers who enjoyed the good abbot's hospitality. Some imagine it to have been the abbot's chapel, but its position militates against the accuracy of such a supposition. It was not the first time that a chamber of a similar name existed either on the same or a neighbouring spot.

The earliest historical reference to this chamber is probably in the account of the death of Henry IV., in the *Continuatio Historiæ Croylandensis*, where it is said that the King, relying upon a deceptive prophecy, proposed to set out for the Holy City of Jerusalem; but, falling into mortal sickness, died at Westminster, in a certain chamber called of old time Jerusalem, and so fulfilled the vain prediction^c. Fabyan, one of the most valuable of our old English chroniclers, gives us a very curious and minute account of this interesting circumstance. He is recording the events of the fourteenth year of Henry's reign, and thus describes its sudden termination:—

“In this year, and 20th day of the month of November, was a great council holden at the White Friars of London, by the which it was among other things concluded that, for the King's great journey, that he intended for to take in visiting of the Holy Sepulchre of our Lord, certain galleys of war should be made, and other purveyance concerning the same journey. Whereupon all hasty and possible speed was made; but after the feast of Christenmasse, while he was making his prayers at S. Edward's shrine, to take there his leave, and so speed him upon his journey, he became so sick that such as were about him feared that he would have died right there. Wherefore they for his comfort bare him into the abbot's place and lodged him in a chamber, and there upon a pallet laid him before the fire, where he laid in great agony a certain of time. At length, when he was comen to himself, not knowing where he was, he freyned [asked] of such as then were about him, what place that was; the which showed to him that

^b MS. Cott. Claud. A. viii., ff. 63, 63 B, 64.

^c *Rer. Angl. Scr. Vet.*, Oxon. 1684, tom. i. p. 499.

The Jerusalem Chamber.

it belonged unto the Abbot of Westminster, and for he felt himself so sick he commanded to ask if that chamber had any special name, whereunto it was answered that it was named Jerusalem. Then said the King, 'Loving be to the Father of Heaven; for now I know that I shall die in this chamber, according to the prophecy of me before said, that I should die in Jerusalem.' And so after he made himself ready and died shortly after ^d."

The account of what may be considered the most interesting occurrence connected with this chamber would hardly be considered complete without some reference to the scene of our great dramatist, although it varies from the authentic narrative, in his play of "Henry IV." The dying King inquires, as though half-expectant of the answer,—

"Doth any name particular belong
Unto the lodging where I first did swoon?"

The Earl of Warwick answers:—

"'Tis called Jerusalem, my noble lord."

And the King replies:—

"Laud be to God! Even there my life must end.
It hath been prophesied to me many years,
I should not die but in Jerusalem;
Which vainly I supposed the Holy Land.
But bear me to that chamber; there I'll lie;
In that Jerusalem shall Harry die ^e."

There is an ancient tradition that Edward V. was born in this room, and baptized here shortly after his birth by the Abbot of Westminster.

We have no mention of any use made of the chamber for a long time subsequent to this occurrence. In the year 1624, John Williams, Bishop of Lincoln and Dean of Westminster, entertained the French ambassador here with great splendour and at considerable cost. And it is probable that the architectural peculiarities of the room, as we now see them, which are of the period of James I., the alterations in the fireplace, before which, according to the chronicler already quoted, the couch of the dying King was laid, the ceiling, and the armorial bearings in the north window, were the work of this dignitary. In March, 1640-1, an assistant or sub-committee of about twenty individuals, partly Episcopal and partly Presbyterian, was appointed to prepare matters for the cognisance of the superior committee, established to examine into "innovations in matters of religion." The afore-mentioned Bishop Williams was chosen to preside over both assemblies, and the sub-committee held for awhile its meetings in this chamber. The violent behaviour of the Presbyterian faction in the House of Commons wholly prevented any good that might have resulted from these deliberations, and the sittings were soon and abruptly terminated. In later times the chamber has been used for the custody of the regalia during the night before a coronation. The abbots were the official keepers

^d Fabyan's Chronicle, ed. 1559, pp. 388, 389.

^e Second Part of "Henry IV.," Act iv. sc. 4.

of these insignia of royalty, a privilege which is thus in some degree exercised by their modern representatives. The room is also used for the sittings of Convocation, and for the meetings of the Dean and Chapter.

The painted glass in the north window is much more ancient than any portion of the edifice in which it now finds a place. There was probably a Jerusalem Chamber in this church as erected by Henry III., for the "Continuator" already quoted speaks of one so called "*ab antiquo*;" and these may have been among its ornamental accessories. The costume of the figures bears out this supposition. The first Jerusalem Chamber was, as I suppose, furnished with decorations from subjects in the Gospel narrative painted upon its walls, and hence obtained its characteristic title. And by means of these and other adornments the windows themselves were made to harmonize with the rest of the structure, and to play their part in the general design. The subjects of the painted glass are:—1. The Slaughter of the Innocents. 2. The Stoning of St. Stephen. 3. The Last Judgment. 4. The Descent of the Holy Ghost. 5. The Ascension. 6. St. Peter Walking on the Sea. 7. The Beheading of St. John the Baptist. 8. A mutilated shield of later execution, bearing the arms of Bishop Williams, the arms of the see of Lincoln, and those of the deanery of Westminster. All these are more or less patched, and the heads of the seven Scriptural subjects are filled up with blue glass of the period of James I. Many of the figures have also received sundry renovations within the last few years. The tapestry is of the time of Henry VIII., with the exception of one piece, which is of the period of the first James, and is very similar to the well-known examples in the Great Hall at Hampton Court Palace. The portrait of Richard II., now suspended on the south wall, is one of the most interesting of its class. It was formerly in the choir, where it seems to have been in danger from coming in too close a contiguity with the backs and heads of divers Lord Chancellors and others who occupied the stall behind which it was placed. Dart's description of it in its then condition is valuable, as it was written before the renovations to which it has since been subjected:—

"On the south side of the choir, by the pulpit," he says, "is an ancient painting of that unhappy beautiful prince, Richard ij., sitting in a chair of gold, dressed in a vest of green flowered with flowers of gold and the initial letters of his name, having on shoes of gold powdered with pearls, the whole robed in crimson lined with ermine, and the shoulders spread with the same, fastened under a collar of gold; the panel plastered and gilt with several crosses and flowers of gold embossed. The length of the picture is 6 foot and 11 inches, and the breadth 3 foot 7 inches¹."

Such is the famous Jerusalem Chamber, of which it may be said, great as the commendation is, that for historical associations and artistic accessories it is second in interest only to the venerable Abbey with which it has been so long and so intimately connected.

¹ Vol. i. p. 62.

THE ABBOT OF WESTMINSTER'S HOUSE.

[THE following extract from the Patent Rolls, communicated to us by Mr. Corner, although of somewhat later date, forms an appropriate conclusion to our sketch of the history of the Abbey buildings.]

By letters patent of Jan. 20, 32 Henry VIII. [A.D. 1541], whereby the King endowed his newly erected see of Westminster with manors, lands, tenements, and advowsons in Essex, Berks., Yorkshire, Bucks., Gloucestershire, Herts., Hunts., Lincolnshire, and Northamptonshire; he also granted to Thomas^a, Bishop of Westminster, and his successors for ever^b, all the site and circuit of the mansion-house and dwelling commonly called "Cheynygats^c," wherein William [Boston or Benson], late abbot of the late monastery of Westminster, inhabited, together with all buildings, houses, and ground within the said site, &c., with the gardens and orchards thereto adjoining: in which said site or circuit is a certain tower, situate and being at the entrance of the said dwelling^d; which said tower contains in length, from the east end abutting on the cloister of the said late monastery to the west end abutting upon the "Elmes^e," by estimation 67 feet; and in breadth at the west end, from the north side to the south side, by estimation 24 feet 2 inches: and another building and house, with a garden and ground adjoining, containing by estimation, from the aforesaid tower to the church of the said late monastery, in width, at the east end abutting on the cloister of the

^a Thomas Thirleby, the first and only Bishop of Westminster; consecrated Dec. 19, 1540, translated to Norwich 1550, and to Ely 1554.

^b He had, however, no successors, and after the abolition of the bishopric of Westminster, the bishop's palace, or abbot's house, was divided, a part only being assigned to the deanery: this consisted of the eastern wing, with a room over the west walk of the cloister. The abbot's hall and kitchen, which formed the west wing of the house, were assigned to the use of the scholars of the King's School, founded by Queen Elizabeth in 1560.

The building at the north side of the abbot's court, in which was the solar, upper chamber, or withdrawing-room of the abbot's house, called the Jerusalem Chamber, (see p. 81,) was assigned to the use of the Convocation of the Clergy, a purpose for which it is very inadequate.

On April 17, 1640, Convocation met in Henry the VIIth's chapel, (*Lathbury, Hist. of Conv.*, p. 221,) and again in 1700, though the Archbishop had fixed the Jerusalem Chamber for the place of meeting, (*Ibid.*, p. 285).

A similar story to that of the death of Henry IV. in "Jerusalem," is related of Pope Sylvester III. in the *Eulogium Historiarum*, vol. i. pp. 256, 257.

^c So called from the practice of fixing a chain across the gate which formed the entrance to the cloisters.

^d The groined vault of the basement of this tower is still perfect, and has small openings in it, according to the custom in castles of the same period, (the end of the fourteenth century,) for the purpose of pouring boiling water on the heads of assailants; thus shewing that the precincts of the abbey were fortified.

^e "The Elms," now called Dean's Yard.

said late monastery, 124 feet; and in width, at the west end abutting towards the house of the poor, called "The Kyng's Almshouse^f," 170 feet; and in length, on the north side abutting on the church of the said late monastery and upon the King's street called "The Brode Sentwarye^g," 258 feet, and on the south side abutting on "The Elmes," 239 feet. And also the fourth part of all the great cloister of the said late monastery, with the buildings situate and being above the same, which said fourth part is contiguous and next adjoining to the same mansion-house and dwelling in Westminster aforesaid: and all that building and house called "The Calbege^h" and "The Blackestole" there, which contains in length, from the north end abutting on the aforesaid tower, to the south end abutting on the tower called "The Blackstole Towerⁱ," by estimation 88 feet: and all buildings, land, and ground being within the aforesaid edifices called "The Calbege" and "The Blackstole" on the north part, and the build-

^f "The Almonry was on the south-east side of the Broad Sanctuary, and was divided into the Great Almonry, which comprised two parts, consisting of two oblong portions parallel to the Tothill streets, and connected by a narrow lane, the entrance being from Dean's Yard; and the Little Almonry, running southwards at the end of the Great Almonry. At the lower end was St. Anne's Chapel, which in 1576 was used as a storehouse by St. Margaret's Parish; opposite to it were almshouses founded by the Lady Margaret, mother of King Henry VII., for poor women. To the north of the Almonry, and on the south side of the gate-house, was an almshouse founded by Henry VII., for thirteen poor men."—(*Walcott's Westminster*, pp. 89, 273, 278, 280.) Dart, in his "Westminster Abbey," p. 66, mentions that the Duke of Somerset pulled up "the orchard" of the convent; the site is commemorated in the present Orchard-street.

^g Now called "The Broad Sanctuary."

^h Calbege? from *calle*, a 'coif,' or 'cowl,' and *bege*, 'big;' words given by Mr. Halliwell. Ducange says that *colobium*, (v. *Calabum*,) from which our word 'cowl' is derived, is "cucullus ille sive superhumale quo induuntur servientes ad legem in Anglia;" and Honorius defines *colobium* "cucullata vestis;" it was the proper dress of a monk. The suggestion receives some likelihood from the name of the adjacent Black Stole tower.

Curious or personal names of domestic buildings, &c.—In illustration of the word *calbege*, may be mentioned the following:—"Hic (scil. Johannes Ipstoke) dum esset elemosinarius fecit altum ædificium in foro videlicet Gareffes."—*Abp. de Burton*, (*Mon. Anglic.*, p. 274, 2nd Edit.) (Item dedit le Belhouse orchard.) *Cir.* 1430-2: "Inceptum fuit opus lapideum fontis in foro juxta le Garretts."—*Ibid.*, p. 275.

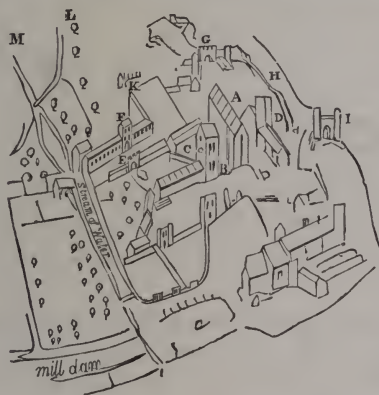
At St. Edmund's Bury, Richard of Colchester, sacristan, "Fecit novam aulam quæ dicitur *Spæne* ad recreationem conventus."—*Ibid.*, p. 301. Dominus de Newport, sacristan of Bury, "Magnam campenam in majori campanario quæ dicitur *Newport* fieri fecit."—*Ibid.*

1505. In the inventory of Hales Owen Abbey, we find these entries:—"In the *Caleys*, iii. matrass, &c.; in the *Ostre* in the Steward chambre, a fedir bede, &c.; in *Botulph's chambre*, a fedyer bede, &c."—*Nash's Worcestershire*, vol. ii., App. p. xxii. b. There is a Callis Court in the Isle of Thanet, (*Hasted's Kent*, vol. iv. p. 360); Caleys Lands, and Callis Court, in Kent (*Ibid.* 204, 708), and a Caleys at Oakham. York-street, Westminster, was formerly called "Petit Caleys," from being the residence of the woolstaplers. A derivation of Callis has been made from *calcutum*, 'a causeway.'—M. W.

ⁱ There is still a tower over the entrance into Little Dean's Yard, which may have been the Blackstole tower; in this case the calbege would have stood between it and the porter's gateway-tower, and the building which occupies that position retains its ancient walls. The king's wardrobe in the reign of Edward VI. was kept in the massive jewel-tower, now at the end of the college mews, having been given to King Edward III. with a small close, by the abbot in 1377.—M. W.

The Abbot of Westminster's House.

ings and houses called "The Frayter Misericorde^k," and the great conventual kitchen called the great Convent Kitchen^l, on the east part. And also all that other great stone tower in Westminster aforesaid, situate and being in a certain place commonly called "The Oxehall^m:" and the houses and buildings there being and situate there between the great ditch called the Milldam on the south part, and the aforesaid barn on the north part: and all other buildings, houses, gardens, land, and ground there situate, lying and being between the said barn and between the said houses and buildings on the west part, and the said great tower called "The Long Granaryeⁿ" on the east part, and between the buildings and houses called "The Bruehouse" and "The Backehouse" of the said late monastery on the north part, and the aforesaid great ditch called "The Milldam" on the south part.



- A Abbey Church.
- B Litlington's Bell Tower.
- C Cloister.
- D St. Margaret's Church.
- E Tower, over the entrance to Little Dean's Yard.
- F Granary and Brewhouses.
- G Gatehouse.
- H Broad Sanctuary.
- I Gate to Palace Yard.
- K Almonry.
- L Orchard.
- M Stream of water.

Plan of the Precincts of Westminster Abbey, from a Map of London
of the time of Queen Elizabeth.

^k The monks' hall in a monastery, in which the brethren eat and drank the *miseri-cord*, an indulgence or extra-allowance over and above the regulation-fare, by permission of the abbot. It was distinct from the common refectory.

^l This was at the west end of the great hall or refectory, between it and the present porter's lodge.

^m "The oxehall, which is mentioned in connection with the great barn and the mill-dam, was no doubt the stable for stalling the oxen in the outer or base court of the abbey. A parish of the name of Oxenhall (before Domesday Survey, Horsenhall), and another called Oxinton, or Oxendon, 'from the number of oxen kept there,' are mentioned in Atkyns' 'Gloucestershire,' pp. 311, 312: there is another place of the same name in Northamptonshire; and a place called Oxenhall, or Oxneyfield, occurs in Raine's 'Durham,' iii. 397, in which the tenant was bound to carry to the bishop 'wine with a wain of four oxen.' Oxinhale occurs among the estates of the Hospitallers." (*Camd. Soc. Publ.*, p. 30.)—M. W.

ⁿ In June, 1815, opposite to the house now occupied by Dr. Cureton, considerable portions of the granary, built c. 1380, which had been used as the scholars' dormitory, were discovered; at right angles ran the brewhouse and the bakehouse. The granary, elevated on a substructure, had a large central tower and a line of fine windows in two stories. A view is given in "Gent. Mag.," Sept., 1815, pl. i. p. 201. The foundations of the present dormitory were laid "7. Kal. Maii. MDCCXXII." The large double gatehouse which stood at the entrance of Tothill-street is drawn in "Gent. Mag.," March, 1836. A Cheyney Court is attached to the Close of the Deanery at Winchester, and is said to derive its name from the oak (*chêne*) under which the Episcopal Court was held.—M. W.

MODERN BUILDINGS.

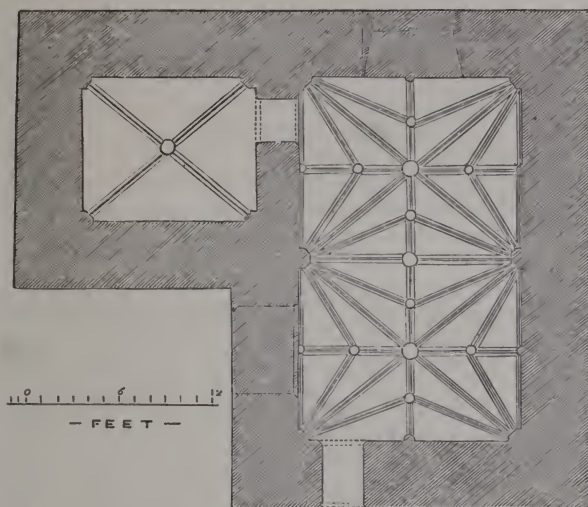
ASHBURNHAM House was in 1708 the residence of Lord Ashburnham. Considerable portions remain in it which were built by Inigo Jones, and were illustrated by Sir J. Soane. In 1712 the Cottonian Library was removed hither to a gallery within the King's library, and adjoining the south cloister. In the disastrous fire of 1731, a large number of MSS. were removed to "the large boarding-house opposite," and Dr. Friend used to relate with glee that Dr. Bentley, the King's librarian, sallied out in his night-shirt and a flowing wig with the Alexandrian MS. under his arm. Camden the Antiquary lodged in "the Gate-house near the Queen's Scholars' chambers." The "Terrace" was begun after the year 1815.

The Sanctuary Church is described in *Archæologia*, i. 35, and Entick's "Maitland's London," ii. 1343. Near its site the present Guildhall was built in 1805, on the foundations of the old belfry-tower. (Widmore, p. 11.) The old Guildhall stood on the west side of King-street, about fifty feet to the south of Great George-street; an ancient painting representing it,—perhaps the gift of a Duke of Northumberland,—was transferred to the walls of the present Sessions-house.

At the entrance of the Little Sanctuary, in the early part of the last century, a groined cellar was discovered near some remains of a stone gateway; it was probably a portion of the house of the porter. The entrance-gate from the Sanctuary into King-street was removed before the year 1708. The gate-house with its double gates at the west entrance of the Abbey, was built by W. de Warfield, cellarer, in the reign of Edward III.; on the east side was the Bishop of London's prison for clerks convict; and over the south gate leading into Dean's Yard was the prison for debtors and State criminals. Dr. Johnson longed to see its demolition, as it was "a disgrace to the present magnificence of the capital, and a continual nuisance to neighbours and passengers." In 1776 it was destroyed.

The names of Vine-street and Bowling-street recall the vineyard and bowling-alley of the monastery. In the overseers' books of St. Margaret's for the year 1565, "the Vyne garden" and the "Myll next to Bowling Alley" are duly rated. The site of Black Dog Alley was Abbot Benson's garden; and the Hostelry garden extended over the ground which lay between the bowling-green and the river bank. In the register-book of the treasurer of the Abbey, this entry occurs under the year 1733:—"Hostry Gardens, with the houses thereupon built, Rent, 10*l.* 13*s.* 4*d.*, and four capons or 12 shillings." Great College-street was long called the "Dead Wall," owing to the houses fronting the wall of the infirmary garden built by Abbot Litlington.—M. W.

THE JEWEL-HOUSE.



Plan of the Jewel-house, with the groining of the basement.

Few persons are aware that the King's Jewel-house, built in the time of Richard II., is still standing. The walls are perfect, even to the parapets, and the original doorways remain, their heads being of the form called the shouldered arch, so much used in domestic work throughout the Middle Ages, from the twelfth century to the fifteenth. The interior has been entirely altered to fit it up for a Public Record-office, and it is still the depository of the records of the House of Lords. A modern vault has been introduced over the first-floor room, probably as a security against fire, this room having had originally a wooden ceiling; but fortunately, the ground rooms having long been used for a kitchen and offices, and being below the level of the present street, have been preserved intact, with their original groined vaults, with moulded ribs and carved bosses, evidently a part of the same work as the cloisters and other vaulted sub-structures of Abbot Litlington.

This tower is situated to the south of the chapter-house, and at the back of the houses in Old Palace Yard: the entrance being through a Government-office, admittance is commonly refused, but the antiquary who wishes to explore these remains may do so by explaining that the part he wishes to see is the basement or kitchen occupied by Mrs. Vincent, the housekeeper, and that he does not wish to go into the Record tower itself; in which there is nothing for him to see, so far as the architecture is concerned, all vestiges of antiquity having there been carefully destroyed.

The Jewel-house.

The following extracts from Widmore give the history of this building, or at least the purchase of the ground, and there is no doubt that it was built or rebuilt immediately.

From Widmore's Enquiry, &c., 4to., 1743.

"In the last year of King Edward III., an exchange was made between that prince and the convent; the King had from them a part, either of a tower which was afterward the King's Jewel-house, and is at present the Parliament-office, or else the ground on which this building stands: I have given the authority for this because there may be some doubt as to the meaning of the writer; but the place is so particularly described, that I think there can be no question concerning that. The church had no lands in return for this, but only, which yet might possibly be as agreeable to them, a licence to purchase in mortmain forty pounds a year."



View of the Principal Chamber in the Basement of the Jewel-house, A.D. 1377-80.

From Niger Quaternus, fol. 79.

"Anno regni regis Edwardi tertii quinquagesimo primo, septimo die Junii, idem dominus rex licentiam dedit abbati et conventui Westmonasterie perquirendi terras, tenementa et redditus ad valorem quadrigenta librarum per annum. Statuto, &c., ad manum mortuam, &c., non obstanto. . . Et hæc licentia concessa est pro magna

The Jewel-house.

parte ejusdam turris in angulo Palatii privati versus austrum una cum quadam clausura juxta Turrim prædictam ex parte occidentali infra clausum abbatiæ et solum Sancti Petri domino regi concessum. . . . Erat autem inter Turrim prædictam et murum Infirmarii, ubi nunc est clausura prædicta, via pedestris et caretaria usque ad angulum turris," &c.

The title of the writing is, "Licentia regia data abbati Westm. perquirende terras et tenementa ad valorem 40*l.* pro parte Turris Vocatæ le Jewel-house," &c.



Smaller Room in the Basement of the Jewel-house.

APPENDIX II.

FABRIC ROLL OF 1253.

"COMPOT' div'sar' op'acionū, ec'ce, capituli, berefridi et curie Westm' anno
r' R' Henr' xxxvij^o op'is incepti viij^o."

"Emptiones * * * * *

"In ce v^{xx} ulnis de canevasio ad fenest^as capituli iiij^{li} vj^s iiij^d ob'."

Compctus diversarum operacionum ecclesiæ, capituli, berefridi et curiæ Westmonasteriensis anno
regni Regis Henrici xxvii^o et operis incepti viii^o.

Emptiones

In ce v^{xx} ulnis canevasio ad fenestras capituli iiij^{li} vj^s iiij^d ob'.

This extract from the smaller roll for the same year, with the more full and larger roll which follows, is important, on account of the mention of canvas for the windows of the Chapter-house, which shews that these windows were so far completed in 1253 as to require to be enclosed with canvas until the glass was ready for them.

APPENDIX II.

FABRIC ROLL OF 1253,

WITH EXPLANATIONS BY PROFESSOR WILLIS.

AMONG the records deposited in the Public Record Office, one has been lately discovered by Mr. Burt, entitled "A Roll of Payments of Wages, and of Purchases for the Works at Westminster, 37 Henry III."

It contains the entire accounts of the building works during thirty-two continuous weeks, beginning with the first week after Easter, which in that year, 1253, fell on April 20; consequently the works in question began on Monday, April 28, and the last week of the roll ended with Saturday, December 6. The account for each week is complete in itself, but no day of the month is mentioned, neither are the weeks numbered continuously, although for convenience I shall designate them as if they had been.

The first six weeks are indicated as first, second, &c., after Easter (Ebd' prima post Pasch' . . .) The seventh week was Whitsun week, and was evidently kept as a holiday, but is not mentioned in the roll; the week next following the sixth after Easter, being termed the first after Pentecost, is thus actually the eighth week from the beginning of the account roll. This enumeration continues to the fifteenth week, which is termed the eighth after Pentecost. The sixteenth week begins a new series, termed the first, second, &c., "after the agreement for wages for eight weeks," (Ebd' prima post pacacione^a stipendior' pro viii^{to} Ebd'.) This enumeration continues through twelve weeks, and carries us to the end of the twenty-seventh week of the roll. The twenty-eighth is termed the first week after the feast of All Saints, and the succeeding the second, third, &c., concluding with the "Ebdomada v^a," or thirty-second week of the whole, which closes the account.

At the head of each week one or more saints' days are sometimes mentioned in a peculiar manner. Thus, to begin, the complete title of the first week is,—

"Ebd' prima post Pasch' continente festum Apostol. Philip' et Jacobi p' die' Jov's quod est d'ni Regis et festu' Inventionis S^{ce} Crucis p' die Sab' quod est cem'tar'."

'First week after Easter, containing the feast of the Apostles Philip and James on Thursday, which belongs to the King, and the feast of the Inven-

^a PACATIO . . . pactum, conventio.—*Ducange*.

tion of the Cross on Saturday, which belongs to the masons.' The second week is similarly said to "contain the feast of St. John ante portam Latinam on Tuesday, which belongs to the King;" and the third week is "sine festo." Thus throughout the roll feasts occur, sometimes two in a week, but generally only one. Fourteen of the weeks have none. Whatever feasts are mentioned, however, are assigned alternately to the King and to the masons. The only intermission of this rule is in the twenty-seventh week, where the feast of SS. Simon and Jude ought to have been given to the masons, but is assigned to the King, apparently because of the fact stated in the title of the week, that it is the first day of his regnal year^b.

It may be presumed, therefore, that the feast-days thus assigned to the masons were kept as a holiday, and that they worked on the feasts assigned to the King, who in this roll is the employer of the masons.

I am not aware that this curious custom has been noticed by any previous writer. I have set down in the note below the list of the saints' days selected^c. It is probable that in other years some other principal saints would have been also included which happen in this year to fall on a Sunday.

Having now discussed the titles to shew the mode of designating the weeks, we may examine the accounts themselves. They are placed, for every week, under two heads, the wages and the purchases, or *emptiones*. The sum of each of these is separately stated, as well as the total. The nature of these payments will be best understood by giving a translation of one week complete; for, generally speaking, the workmen, the materials, and other items recur nearly in the same order in every week. There is a great advantage in this; for as the same terms are repeated, it happens that in some cases they are written more at length than in others, or spelled in a more intelligible manner, and thus the collation of so many examples of the same word greatly assists the interpretation of the unusual or technical expressions.

"Second week after Easter, containing on Tuesday the feast of St. John ante portam Latinam, which belongs to the King:—

"To wages of 49 cutters of white stone, 15 marblers, 26 stonelayers, 32 carpenters with John and his partner at St. Albans, two painters with an assistant, 13 polishers,

^b This is the title of the twenty-seventh week:—"Ebd' xij^a contin' festu' Apostolor, Sim' et Jude quod est dni' Regis anno Regni Regis Henr' xxxvij^o incipiente et festu' o'ium S'cor' p'die Sab' quod est cem't. . . ."

^c List of the feast-days assigned alternately to the King and the masons, and marked R and C accordingly: "Philip and James, R; Inven. S. Crucis, C; John ad port. Lat., R; Ascension, C; John Bapt., R; Thom. Mart., C; Magdalen, R; James, C; Pet. ad vinc., R; Assumpt., C; Decollatio, R; Nativ. B.M., C; Michael, R; Trans. b. Edw., C; Luke, R; Sim. and Jude, R; Omn. S'co'm, C; Martin, R; Edmund, C; Katerina, R; Nicholas, C."

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19 smiths, 14 glaziers with four plumbers, 15^{li} 10^s 1^d. [This will give an average of 1s. 10d. per week.]

"To wages of 176 inferior workmen with overseers and clerks, and two two-horse carts daily, 9^l 17^s 2^d. [About 9d. a week.]

"Sum of wages, 25^l 7^s 3^d.

"EMPTIONS.—To Master Albericus for arrears of *form-pieces* . . . 66^s; 53 feet of *parpents*, 4^d per foot; 59 feet of *voussoirs with fillets* at 3^d per foot; 1221½ feet at 3^d per foot; . . . 50 *assises* at 5^d each assise; 42 *chamberands*; 22 feet of *maignans*; 243 feet *cerches*; 9 feet of *bosses*; and seven *steps*, cut by taskwork, 7^l 13^s 1^d.

"Item, for 9 *capitals*, 68 feet of *escus*, 1,591 feet of *cerches*, 54^s 4^d.

"Item, for 25 hundred and a-half quartern of chalk for the vaults, 8^s 7^d."

"Item, for 22 hundred and 3 quarterns of freestone, 6^l 16^s 6^d. To Roger of Reygate for 8 hundred and a quartern of freestone, 53^s 7½^d. To Richard the lime-burner for 3 hundred of lime, 15^s. To Agnes for two hundred and a half of lime, 12^s 6^d. To Richard of Eastcheap for 2 dozen hurdles or crates^d with poles, 9^s 7^d. To Richard Oggel for 5 dozen hurdles with poles, 12^s. 6^d. To Henry of the bridge for iron nails and whetstones^e, 19^s 8^d. To Benedict for carriage, portorage, and weighing of 23 cartloads of lead, 9^s 4^d. To Richard for *litter*^f, 18^d.

"Sum total of emptions, 27^l 12^s 10½^d.

"Sum total of the week, 53^l and 1½^d."

This week may be taken as a fair specimen of the whole. The first part informs us of the number of workmen of each kind that were employed in daily labour; the second part gives the materials and their carriage. The number of white stone-cutters was gradually increased from 39 in the first three weeks to 78 in the fifteenth week, and diminished again to thirty-five in the last weeks. The marblers, about 16 in the first eight weeks, were suddenly increased to 49 in the ninth week, who remained at work till the eighteenth week, and then were suddenly reduced to 31, and went on diminishing to seven. The stone-layers vary from 35 to 4. The 32 carpenters working in the first seven weeks are then reduced gradually to nine only. The polishers are about 15, and the smiths 18 throughout; but about fourteen glaziers employed in the first ten weeks are suddenly reduced to 6 for a month, and then to 2 for the remainder of the time. The inferior workmen vary from 220 to 37. The gross amounts are: Stipends, 696^l. 8s. 7^d.; Emptions, 891^l. 9s. 5½^d.; giving a total of 1,587^l. 18s. 0½^d.

^d In the Westminster Rolls (printed by Smith, *Antiq. of Westminster*, p. 182, and Brayley and Britton, *Hist. of Houses of Parliament*, pp. 151, 153), "Hurdles for the scaffolds of St. Stephen's Chapel" occur 4 Ed. III., &c., with beams, and poles, and "leather thongs to tie the said beams and hurdles together." The original Latin is not generally given in these publications, but in one case Smith (or rather Hawkins), p. 184, has "twenty-four hurdles *pro viis super dictam scaffottam*," which explains the use of the hurdles to serve in lieu of the planks we now employ.

^e "Henr' de Ponte p' clavis ferri et gressiis," xixs. But in the previous week we have "Henr' de Ponte p' grese ad Martella acuenda." Ducange gives "GRESSIUS Silex. gall. *grés*," (i.e. sandstone or grit). The *grese* for sharpening the *picks* or *stone-hammers* is therefore, not the English word *grease*, as it might appear, but a *whetstone*.

^f "LITERIA, stramentum."—Ducange.

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From these particulars the nature of the work may be surmised; but, unfortunately, there are very few exact indications of the actual buildings upon which the workmen were employed. The only evidences of this kind that I have detected are the following, numbered to correspond with the weeks in which they occur: (1), tables or planks for the CHAMBERS of the king and queen; (7), panels for the king's bed, and for a table in the scaccarium; (3), 100 tiles provided for the KING'S CHAPEL; (15), task-work at entrance of the CHAPTER-HOUSE, (It., p' tasch' int'it' capituli l. s.). From the 19th to the 26th and 31st weeks, charges occur in nearly every week for nails for the CHURCH AND BELFRY; and in the 25th week Roger the Plumber is paid 10*l.*, and 5*l.* 13*s.* 4*d.* for task-work at the belfry (*berefridam*). This was probably the detached belfry of the Abbey church, which is known to have stood on the north side, upon the site of the existing Sessions-house.

Stukeley gave drawings of it in the *Archæologia*, vol. i. p. 39, under the name of the *Sanctuary*, but states that it was still called the *Belfry*. Stow relates that Edward III., about 1347, built to the use of St. Stephen's chapel, in the little sanctuary, a "chlocharde" of stone and timber covered with lead, &c. Widmore (*History of Westminster Abbey*, p. 11) found it mentioned for the first time in a charter of Edward I. (1290): "It was then called the bellfrey and continued to be used as such, or at least to go by that name till the present towers of the church were built by Abbot Islip." The roll we are now examining shews that it was in course of construction and apparently covered with lead in 37 Hen. III. The building represented by Stukeley is of stone and in two stories, of a form well adapted to serve as the substructure of a lofty timber-framed tower, similar to that of Salisbury, destroyed by Wyatt, but preserved to us in the drawings of Price. The wooden tower had disappeared long before the time of Stow, and the stone substructure was pulled down in 1750 to make way for a new market-house. It had been for a long while occupied as a cellar for the Quakers' Tavern in Thieving-lane. The market-house was in turn pulled down about 1770, and the present Guildhall built as nearly as possible upon the site of the old belfry.

In the second week Magister Albericus is paid for task-work of the *form-pieces*, ("pro tascha formarum,") that is, for *window tracery*, probably of the Abbey church, and also 6*l.* 0*s.* 10*d.* in the twenty-fifth. On the back of the roll it is recorded that on Tuesday of the fourth week after Pentecost^s, on the morrow of the blessed Thomas the Martyr, Master Albericus with three associates began the task-work of three windows. Also that on the Monday after "ad vincula Sⁱ Petri," (that is to say, in the fifteenth week of the roll,) two parcels of coloured glass, valued at 12*s.* 2*d.* a parcel, and two of white glass at 6*s.* each parcel, were delivered

* i.e. the eleventh week of the Roll.

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to Master Henry to be employed in the task-work of the windows, charging per foot wrought of coloured glass 8*d.*, and of white glass 4*d.*

Another memorandum records that on Monday, the morrow of St. Bartholomew, (August 25,) the work in the king's quarry began.

Attached to the roll in the sixth week is a letter from Robert de Bremele to Master John de Oxonia^b, informing him that he has despatched a boat-load of marble by William Justice, to whom five marcs and a-half and ten shillings are to be paid for freight. He also promises to send another boat-load before Pentecost, and a third if he can find a vessel to convey it. Similar letters are attached to the second week and to the twenty-second.

The *Emptions* in each week's account include, in the first place, pieces of free-stone cut by task-work into various shapes required for doors, windows, arches, vaults, or other portions of the structure, and made ready for setting. These are sometimes separately enumerated by name, as in the second week above, and furnish very curious illustrations of mediæval nomenclature. But in the latter part of the roll such pieces are all entered in the general form, "In diversis modis france petre ad tascham cisse," "to various shapes of free-stone cut by task-work," and similarly for marble. Next occur stones from the quarries, probably in a rough state, or at least only fit for plain walling. These are "Came stone" (Caen stone); "Reygate stone," generally from Roger de Reygate, and sometimes described as free-stone, "franca petra," e.g. (8), "Rog^o de Reygate p' v^c and di fance pet^e, xxxvs. ix*d.*;" Grey stone, "petra grisea," (6), "pro ii. navatis grise pet," and chalk for the *pendentia*,—"creta ad pendentia," the latter being the term universally employed in mediæval documents for the vaults that rest upon the ribs. In (24) we have "p' marmore apud Cerne xvijⁱ xix^s." Beside these, other materials for building occur, as (1), "mmcccc. ferri tenacis de glovernia, iiiiⁱ xij^s," iron from Gloucestershire, and as in the specimen week inserted above. In some of these entries we obtain names of trades which are of unusual occurrence. Thus (6), (21), and (12), "Ade *Merenemio* pro bordis et lateis," i.e. Merenemius, a timber merchant, from Meremium. Ricardus *Calfonarius* the lime-burner (from Calcifurnium or the French *Chaufournier*) occurs throughout. In (4), (13), (25), Ricardus *Cuparius*¹, or *Cuvarius*, the cooper, from *Cupa* and *Cuva*; in (1), Jacob *Junctor*, the joiner, for tables; and in (7), "Jocobo *Junur* p' panell' ad lectu dⁿⁱ Regis jungendis," &c.

The masons' terms for shaped stones are for the most part the same that I have discussed in my "Architectural Nomenclature^k," in the fifth edition of the "Oxford Glossary," 1850, and elsewhere, but they furnish a variety

^b John of Oxford occurs in the Westminster Rolls published by Smith, p. 184, 5 Edw. III.

¹ This is given by Ducange.

^k Vide "Publications of the Cambridge Antiquarian Society, vol. i., 1844."

of spellings which are often instructive. I subjoin a list of those which appear to require explanation. They are arranged in alphabetical order, and the numbers in brackets prefixed to each word indicate the weeks of the roll in which it occurs:—

(1, 3, &c., &c.) *Asselers*, or ashlar stones.

(3) (2). “*l. assisis p’ assise v.d.*” . . . (5). xxi. *Essicis*,—stones prepared for coursed masonry, from the French *assise*.

(2) (3) (5). “*ix. ped de bosseus . . . xxxiiij. ped de boseus*,”—the carved stones placed at the intersection of the ribs of vaults, which are still called *bosses*, (vide “*Arch. Nom.*,” p. 43, and “*Glossary*”). They were sometimes termed keys, or *claves*, of which the ‘present roll has an example in (6), “*ii. Clavibus et viij. Capitel.*”

(4). “. . . xli. *buscell*’, p’ *buscell iij^d*.” (7). “p’ xi. ‘*busch*’, xix^s. Will. Jacobo p’ cc and q^{rt}n ‘*busch*’, v^s. vij^d. ob.” (16). “. . . q^{rt}n *busch*’, ix^s.” The first entry is in a list of stones shaped by task-work, and I know no other instance of this use of the word.

But in another list of stones (3) we find “*xvi. ped et di et di’ q^{rt}n. de grossis rotundis*,” which seem, for want of technical name, to be simply called *great round stones*; and in (2) “*xxij. ped maignanz*,” which appear to be merely large stones (*magnums*), from the old French *maigne*. It may be supposed in the same way that the “bushel stones” above were round stones, suitable for a column, which were so distinguished for the moment because they happened to be about the size and shape of a bushel measure, (about eighteen inches across and eight inches thick).

The other two examples of the word *bushel* are at the end of the Emp-tions, amongst hurdles, “*bokettes*,” &c., and are probably bushel baskets, or bushel measures of some article not mentioned.

(3). “*xi. ped de Chapem’t bowe*” occurs but once, with nothing to indicate its meaning.

(2). “*xlij. chamberand*’.” (3). “*cxvj. cham’and*’,” also (4) (5). I have found this word repeatedly in the accounts of King’s Hall, Cambridge. Thus in 6 Edward IV. in the form *chamberk’nt*, and in 6 Henry VI. as “*xix. ped de chamerants pro magna porta*,” and soon after, “*xxiiij. ped de jambes*.” In 4 Henry V., “*iapid’ vocat champys*,” and in 5 Henry V. “. . . *jambys*.” I have also found it in other account rolls, and in my “*Nomenclature*,” art. 81, have given another form apparently of the same word, namely *chaumeres*, which I supposed to be *jawmers*, or stones for the *jamb*s of doors or windows. The spelling of the above examples appears to shew that this word is the same as the French *chambranle*, the ornamental border or set of moldings about a door, window, or chimney, and in these early examples was used for the molded stones of the jamb,s, if not also for the arch-molds, or at least for the hood-molds.

(2). “*cexliij. ped cerches*.” (9). “*cclxviij. ped de serches*.” *Cherche* and *serche* are old French words for circular arcs, and are used by work-

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men for convex or curved pieces. In this place they may mean convex stones, such as would be employed in building cylindrical piers.

(2). "lxvij. ped de *escus*." (3) also (9). "iiij^{xx} et x. et di ped' de *scutis*." (5) "xvij. ped de *escum't*." These are *skew-stones*, i.e. stones cut with a bevel edge. Similar terms occur frequently in masons' accounts. (Vide *Skew*, *Skew-table*, &c. in "Arch. Nom." and "Glossary.")

(2) (3) (9). "Folsuris cum filo." (4). "*Rotundis*, folsuris *cum fillet*," i.e. voussoirs with a filleted molding.

(4) (5) (3). "*Rotundis folsuris*," i.e. voussoirs with round moldings.

(9). "iiii^{xx}. v. folsuræ chanferete," i.e. chamfered voussoirs. *Chanfrain* means also channeled or furrowed, and therefore we may include voussoirs with moldings under this expression. All these are voussoirs for molded arches or ribs, and as they occur in company with "chalk for the vaults and bosses," (*creta ad pendentia*,) are intended for their ribs.

(5). *Forimells*. (3). *Formellis*. The same as "form-pieces," namely, the stones cut for tracery. ("Arch. Nom.," p. 48, and "Glossary.")

(6). *Lothenges*, stones cut into the form of the heraldic *lozenge*, perhaps for paving.

(6). "It' Rog°. de T'ri pro iiij. *orbilons* xxxiiij. sol." This word only occurs in this example, and here in small number. We may guess the thing to be a carved boss or bracket of a globular form; or, as *orbile* is the rim of a wheel, they may be stones in a ring form for tracery.

(2) (3). . . . *perpens*, *parpens*, or through stones.—(Vide *Perpent-stone* in "Glossary.")

(4). *Scention*, or *scenhon*. This is a word which frequently occurs, with varied spelling, in masonic documents. (Vide *Scutcheon* in "Arch. Nom.," p. 37, and "Glossary.") It is always used for stones with an obtuse external angle.

(3). "c. et iiij^{xx} ped. de *tablements*,"—stringcourses. ("Arch. Nom.," p. 25, and "Glossary," art. TABLE.)

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Ebd' prima post Pasch' Contiente festū Apostolor' Philip' et Iacobi p' diē Iovis quod est dn'i Regis et festū Inventio'is Scē Crucis p' diē Sab' quod est cem'tar'.

In stipendiis xxxix. albor' ciss' xiiij. marmor' xx. cubitor' xxxij. carpent' cū Ioh' ap'd Scm' Alban' iij. Pictor' xiiij. Poll'is xix^a. fabor' xiiij. vit'ar' cū iiij^{or}. plūbator', xiiij^{li} xij^a.

In stipend' c.l. minutor' op'ar' cū custod' cler' et duabz bigis diurnis, vj^{li} et xvj^a.

Sm^a stipen', xxj^{li} viij^a.

Emptiones Henr' Fab'. Bernard' de Sc'a Osida p' v^c iiij^{xx} et viij. ped' de Asselers ciss' ad tasch', xiiij^a viij^d. It' Henr' de Chersaulton' p' v^c et d'i crete ad pend' ciss' ad tasch', xxvj^d. It' Nich' Scot et sociis suis p' portagio pet', vj^a vij^d. It' p' mmm. vj^c f'nce pet', x^{li} xvj^a. Rog' de Reygate p' m. f'nce pet', lxx^a, p' ij. navat' grise pet', xiiij^a iij^d. It' p' v^c calcis, xxv^a. Ade Meren' p' meremio bordis et latis xxxiiij^a x^d. It' Jacobo Junctor' p' Tabul' ad cam'as d'ni Regis et Rigue et p' pamestrs ad lectū dn'i Regis, lxiiij^a iij^d. It' Ric' de Estchepe p' virgis et craticul', iiij^a vj^d. It' Ric' Ogul' p' craticul', v^a. Ric' Crucar' p' bochetis, iij^a vj^d. Walt' Box p' cordis, viij^a vj^d. Henr' de Ponte p' Grese ad Martella acuenda, iijij^a. It' eidē H. p' clavis f'i, xiiij^a. Ric' de Celer' p' mm. cccc. ferri tenacis de Glov'nia, iiij^{li} xvj^a. It' p' cariagio dei' f'ri, iij^a iiij^d. It' Mich' Tony p' xxiiij. chareis plūbi, l^{li}. It' Pain p' cyn'es plūbi fundend', xl^a. It' Joh' Sige p' xiiij. m. et d'i tegul' cū portagio et cavill', xxviij^a xj^d.

Sm^a empcionū, xxviij^{li} xij^a iiij^d.

Sm^a total' Ebd', xlix^{li} iiij^d.

Ebd' ij^a post Pasch' contin' festū bi' Joh'is an' Portā Latinā p' diē martis quod est d'ni Regis. In stipend' xxxix. albor' ciss' xv. marm' xxvi. cubitor' xxxij. carpent' cū I. et socio suo ap'd Sc'm Alban' Duobz Pictor' cū s'viente xiiij. poll' xix. fab^{or}. xiiij. vit'ar' cū iiij^{or} plūbator', xv^{li} x^a d'. In stipend' clxxvi. op'ar' cū custodibz clericis cū ij. big' diurnis, ix^{li} xvij^a iij^d.

Sm^a stipend', xxv^{li} vij^a iij^d.

Emptiones. Mag'ro Alb'co p' arreagiis formar' et . . . lxxvj^a, p' liij. ped' de p'pen' p' ped' iiij^d, lix. ped' de folsur' cū fil' p' pēd' iij^d, m^l cc. et xxj. ped' et d'i p' ped' iij^d. . l. assisis p' assise v^d, xliij. chamberand', xxij. ped' maignanz, cexliij. ped' cerches, ix. ped' de bosseus, et vij. passibz cissis ad tasch', vij^{li} xiiij^a j^d. It' p' ix. capitell', lxxviij. ped' de escus, m. v^c iiij^{xx} xj. ped' de cerch', liiij^a et iiij^d. It' p' mm. v^c d'm q'rt' pendent' crete, viij^a vij^d. It' p' mm. cc. et iij. q'r france petre, vj^{li} xvj^a vj^d. Rogero de Reygate p' viij^c q'rt franc' petre, liij^a vij^d ob'. Ricard' Cal'fon p' ccc. calc', xv^a. Agnes p' cc. d'm calc', xij^a vj^d. It' Ricard' de Estchep p' ij. duoden' craticl'ar' cū virgis, ix^a vij^d. Ricard' Oggel p' v. duoden' craticl'ar' cū virg', xij^a vj^d. Henr' de Ponte p' clavis ferri et gressiis, xix^a viij^d. Bened'co p' vect'a, portag', et pesg', xxij. charr' plumb', ix^a iiij^d. Richo' p' litia, xvij^d.

Sm^a total' emp'conu', xxviij^{li} xij^a x^d ob'.

Sm^a total' Ebd', liij^{li} et d' ob'.

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Upon a Schedule attached to the Roll.

Magr' Joh' de Oxonia suus R. de Bremel'. Salutē. Mitto vob' unā navatā marmoris p' Osmundū Latorē p'senciū cui h're faciatis q^atuor lib'r et iij. sol' et dimid' mārē . . q^a m' acomodavit ad navim hon'andā . . . una . . . marenarios ut alias ad s'viciū n'r'm fiant p'mciores et q^a cici' pot'itis m' den' h're faciatis.

Ebd' iij^a sine festo. In stipend' xxxix. albor' ciss' xv. marmor' xxvj. cubitor' xxxij. carpent' cū I. et sociis ap'd S'e'm Alban' Pet' Pictor' xv^{ci} Poll' xvij. fab^{or} xiiij. vit'ar' cū vj. plūbat', xvij^{li} xj^a. It' in stipend' cc. minutor' op'ar' cū custod' cler' et duabz bigis diurnis xij^{li} iij^s x^d. Sum^a stipend', xxx^{li} xiiij^s x^d.

Empciones. ix. ciss' p' xxxvj. assisis et d'i ciss' ad tasch'. It' p' lxxvj. ped' de p'arpens. It' p' xiiij. ped' et d'i de folsuris cū filo. It' p' xxix. ped' et d'i de Rotundis folsuris. It' p' cxvj. ped' de Cham'and'. It' p' xij. ped' de formell. It' p' xxxiiij. ped' de boseus. It' p' xj. ped' de Chapemēt bowe. It' p' iij^{xx} et x. et d'i ped' de scutis. It' p' c. et iij^{xx} ped' de tablem'to. It' xxxij. ciss' p' m. cc. et j. ped' de assellers, vj^{li} xij^s vij^d ob'.

S^a tasch', xvj^{li} x^s iij^d.

It' in cxlvj. ped' et d'i de g^ossis columis marmoris. In cxlj. ped' et d'i de g^acilibz col'm marmor', ix. ped' de bos' vj. ped' et d'i de tabul'm et vj. basis et vj. chepit's et xvj. ped' et d'i et d'i q^art'i de g^ossis rotund', ix^{li} xvij^s vij^d ob', p' mm. viij^c fⁿce pet^e, vij^{li} viij^s. Rog' de Reyg' p' vj^c pet^e, xxxix^s. Ric' Cast p' ij^c calcis, x^s. Agn' p' cccc. et iij q^art'i calcis, xxij^s ix^d. It' p' cccc. et xl. caretatis sabul' fodend' et carierend', vij^{li} x^d. It' Ric' Estchepe p' iijj. duod' craticul', xij^s vj^d. Ric' Ogul' p' vj. duod' craticul' cū virgis, xv^s. Henr' de Ponte p' xj. garbis asseri clavis f'ri cū dimidia duodena cenevect, xxv^s vj^d. It' in c. tegul' cavatis ad capellā Regis, xvij^d.

Sum^a emptionū, xxxj^{li} xiiij^s v^d.

Sum^a total Ebd', lxij^{li} ix^s iij^d.

Ebd' iij^a sine festo. In stipend' xlj. albor' ciss' xvj. marmor' xxxj. cubit' xxxij. carpent' cū I. et sociis ap'd S'e'm Alban'. Pet' pictoris xv. poll' xvij. fab^{or} xiiij. vit'ar' cū vj. plūbator', xvij^{li} iij^s. It' in stipend' ccxij. op'ar' cū custod' cler' et ij. bigis diurnis, xiiij^{li} d'.

Sum^a total' stipend', xxxij^{li} iij^s i^d.

Emptiones p' xl. assisis p' ass', v^d. It' p' viij. ped' Scenhon' p' ped', ij^d. It' p' l. ped' et d'i de formell' p' ped' ij^d, pro xlj. buscell' p' buscell' iij^d, pro clxxiiij. ped' et di Cham'and' p' ped' ij^d ob'. Pro lviiij. ped' et d'i de parpen' p' ped' iij^d p' viij. ped' de folsur' rotund' p' ped', iij^d. It' p' xij. ped' de rotund' folsuris cū fillet p' ped', iij^d ob' p' lxvj. ped' de Scenh' p' ped' iij. q^ar, iij^{li} xvij^s x^d. It' p' ij. navat' pet^e de Came, xij^{li} pac'. It' p' mmm. c. et iij. q^art'ij fⁿce pet^e, ix^{li} x^s vj^d. It' Rog' de Reygate p' vj^c et d'i pet^e, xlij^s iij^d, p' ij navat' grise pet^e, xij^s iij^d. It' Ric' Cal' p' cccc. et d'i calcis, xxij^s vj^d. Agn' p' cc. et q^art'ij calcis, xi^s iij^d. It' Ric' Estchepe p' virgis, iij^s iij^d. It' Ric' Ogul' p' craticul', xv^s. Ric' Cunar' p' utensil' em'd, xvij^d. Henr' de Ponte p' clavis f'ri, xvj^s x^d ob'.

S^a empcionū, xx^{li} xvj^s iij^d ob'.

Sum^a total ebd', liij^{li} iij^d ob'.

Ebd' v^a contin' festū assentio'is quod cem't. In stipend' xlj. albor' ciss' xvj. marmor' xxxj. cubitor' xxxij. carpent' cū I. et sociis ap'd S'e'm Albanū Pet' Pictor' xv. poll' xvij. fab^{or} xiiij. vit'ar' cū vj. plūbator', xvij^{li} et x^s.

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In stipend' cc. et xiiij. op'ar' cū custod' et cler' et ij. bigis diurnis, xij^{li} xix^d.

Sm^a stipedor', xxx^{li} xj^s vij^d.

Emptiones p' xxj. Essicis vj. ped' et d'i parpen lx.xiiij. ped' de folsur' cū filo vij. ped' de rotūd' folsur' xxxvij. bosseus et xlv. ped' de cham'and' cxxxiiij. ped' de forimell' cxvij. lothenges xvij. ped' de esscum't mmm. ix^c xxxvj. ped' de asselers, ix^{li} iiij^s ij^d. It' Ade de Aldewyche cū sociis p' v^m v^c pendētis crete cissis ad tasch', xiiij^s vij^d. It' p' mmm. france pet^e, ix^{li}. Rog' de Reygate p' viij^c pet^e, lij^s. It' Ric' Calf' p' v^c et ij. q^{rt}' calcis, xxvij^s ix^d. Agn' calf' p' cc. et d'i calcis, xij^s vj^d. It' Ric' de Estchepe p' v^gis et bacul', v^s vij^d. Ric' Ogul' p' v. duoden' craticular', xij^s vj^d. Henr' de Ponte p' clavis f'ri et cera cū pice, xiiij^s p' ceruris curie, xx^d. Laur' vit'ar' p' ij. sum' vit' color' iiij. sum' albi vit' et vij. pisis vit' albi, lij^s. Richer de C^{uce} xxx. fescell' lit' ad fab'cas, iiij^s iiij^d.

Sm^a total' emp'conum, xxvij^{li} xiiij^d.

Sm^a total' Ebd', lviiij^{li} xij^s et ix^d.

Ebd' vj. sine festo. In stipend' xlj. albor' cissor' xvj. marmor' xxxv. cubit' xxxij. carpent' Pet^o. Pictor' xv. poll' xvij. fabror' xiiij. vit'ar' cū vj. plumb' xix^{li}, et xix^d. In stip' cc. et xiiij. minutor' op'ar' cū custod' et cl'icis et ij. bigis diurn', xiiij^{li} et j^d.

Sm^a total' stipend', xxiiij^{li} et xx. den'.

Upon a Schedule attached to the Roll.

Magr' Joh'i de Oxonia suos Rob' de Bremele candē q^s salūtē et se totū. Mitto vob' unā marmoris navatā p' Will'm Justise cui h're faciatis p' frecto q'n; marcas et dimid' et decē solid' et mittam vob' Deo favente unā navatā ante Pentecost' et t'ciam si navim possim ad d'cam pet'am deducendā invenire Sciatis adventū meū in Sept' Pentecost' et no' ante q^r tēpp' n'e instat in q^o ip'e absente negocia n'ra n'o n' possunt expediri.

Sm^a total' debiti a Pasch' usq' vigil' Pentecost' p' vj. ebd', ccc. lxj^{li} xiiij^s vij^d ob.

Emptiones xlj. ciss' p' diversis tasch' france pet^e ad taschiā cisse, iiij^{li} xvj^s vj^d. It' Rog' de T'ri p' iiij. orbilons' xxxiiij. sol'. It' p' ij. clavibz et vij. capitrel' cū mm. c. lxxvj. ped' de asselers ad tasch', iiij^{li} ij^s vij^d ob'. It' p' tasch' xxxiiij. marmor' p' ij. Ebd' ad tasch' c'ca marmor, xj^{li} xvij^d.

It' debent' Agn' calf', xl^s.

It' p' mmmm. v^c pond' crete cissis ad tasch', xij^s. It' p' mmmm. vj^c france pet^e, xiiij^{li} xvj^s. It' Rog' de Reygate p' ix^c et d'i france pet^e, lxj^s ix^d. It' p' ij. navatis grise pet^e, xiiij^s iiij^d. Ric' Calfon' p' vj^c calcis, xxxv^s. Agn' Calf' p' cc. calcis, x^s. It' Will' Porcar' p' vj^c et lx. caretatis sabul', xiiij^s ij^d ob'. Ric' de Estchepe p' ij. duoden' craticul', vj^s. Ric' Ogul' p' vij^{te} duoden' craticul' cū vurgis, xvij^s vj^d. Ade M'in' p' bordis et lateis, xv^s vij^d. Jacobo Junur' p' panell' ad lectū d'ni Regis jungendis et p' tabul' ad Scacariū et aliis tabul' de Sape, lxxvj^s vj^d. Henr' Net' p' xj^c. busch', xix^s. Will' Jacobo p' cc. et q^{rt}on' busch', v^s vij^d ob'. Ric' Cop' p' bokettes, iiij^s. Bened' Meren' p' v^{ect}a meremij, v^s. Henr' de Ponte p' q^{rt}on' de gatis, iiij^s v^d. It' cidē p' xxxij. garbis asseri cū clavis f'ri, xliij^s v^d. Henr' Fab^o p' incude et coreo ad Folles cop'icndos, x^s ij^d. Joh' Sige p' mm. tegul' cu' cavills, iiij^s ij^d.

Sum^a empeionū, lij^{li} x^s ij^d ob'.

Sum^a total' Ebd', iiij^{xx} et v^{li} xj^s x^d ob'.

Seventh week holiday.

Ebd' prima post Pentecost' sine festo. In stipendiis xlj. albor' ciss' xvij. marmor' xxvij. cubitor xxxij. carpent' Pet' Pictor' xv. poll' xvij. fabror' xiiij.

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vit'ar' iiij. plūbat' cū j. s'viente, xix^{li} xliij^s x^d. In stipend' cc. et xx. minutor' op'ar' cū custodibz cler' et duabz bigis diurnis, xliij^{li} viij^s vij^d.

Sum^a stipendior', xxxiiij^{li} iij^s v^d.

Emptiones. Pro arreagiis marmor', xv^{li} xvj^s vij^d. In mm. ccc. et d'i f'nce pet^e, vij^{li} xij^d. Rog'o de Reygate p' v^c et d'i f'nce pet^e, xxxv^s ix^d. It' Ricard' Calfonar' p' v^c et iij. q'rt' calc', xxviij^s ix^d. Agnes p' ccc. calc' xv. sol' It' Ricard' de Estchep', vj^s et ij^d. Ricard' Oggel p' craticl'is, x^s. Ricard' Cunār p' x. bokettis et emendac'o'e utens', iij^s et vj^d. Henr' de Ponte pro clavis ferri, ix^s d' ob'. Nich' Scot' p' portag' franc' pet^e infra Pent', xij^d.

Sm^a Empe'on'm, xxviij^{li} vj^s xj^d ob'.

Sm^a total' Ebd', lxij^{li} x^s iiij^d ob'.

Ebd' ij. 9tinent' festū Sci' Joh'is Bap'e p' diem Mart' qd' est d'ni Reg'. In stip' liij. Albor' cissor' xlix. marmor' xxviij. cubitor' xxviij. carpēt' Pet' Pict'or' xv. poll' xvij. fab'or' xliij. vit'ar' iiij. plūbat' cū s'viente, xx^{li} xv^d ob'. It' in stip' cc. et xx. minutor' op'ar' cū custod' et cl'icis et ij. big' diurn' xij^{li} viij^d.

Sm^a total' stip', xxxij^{li} xxij^d et ob'.

Empeiones p' vij^c. lvj. lothenges lvij. assis' xx. ped' et d'i de p'pen iiij^{xx}. iiij. ped' et d' de folsur' cū filo xxxix. ped' de formell' cclxviij. ped' de Serches c. et vij. ped' de scutis iiij^{xx} v. folsur' chanferite. It' p' v^m ix^c iiij^{xx} asselers ciss' ad tasch' xvj^{li} xj^s ij^d. p' mmm. vij^c pendentis crete ciss' ad tasch' ix^s xj^d p' navata f'nce pet^e de Came, vij^{li}. It' p' mm. vj^c et iij. q'rt'n france pet^e, viij^{li} vj^d. Rog' Reygate p' vj^c et d'i pet^e, xlijs' iij^d. Ric' Calf' p' v^c calcis, xxv^s. Agn' Calf' p' cc. d'i calcis, xij^s vj^d q^a. Mulierc de Ey p' sabul', vj^s. Alan' de Ey p' sabul', vj^s viij^d. Ric' Ogul' p' vrgis, x^s. Henr' de Ponte p' clavis f'ri, xvjs' iiij^d ob. Peki' p' ceruris, xxij^d. Sum^a Empeionū, xxxviij^{li} iij^s vj^d ob'.

Sum^a total' Ebd', lxx^{li} v^s x^d.

Ebd' iij^a sine festo. In stipend' lvj. albor' cissor' xlix. marmor' xxviij. cubitor' xxij. carpent' j. Pictor' Ade Dealbartor cū s'vient' xv. poll' xvij. fab'ror' xliij. vit'ar' iiij. plūbat' cū s'vient' xix^{li} iij^s. It' in stipend' cc. et xx. minutor' cū custod' et cler' et ij. bigis durnis, xij^{li} vij^s.

Sum^a stipend', xxxj^{li} xj^s.

Emptiones p' stipend' plūbator' p' vj. ebd', lxxj^s. In mm. et iij. q'rt'n f'nce pet^e, vj^{li} iiij^s vj^d. Rog' Reygate, p' vj^c pet^e, xxxix^s. p' mmmm. et ix^c crete ad pendentia, xxix^s iiij^d ob'. p' ij. navat' grise pet^e, xij^s vj^d. Ric' Calf' p' cccc. et d'i calcis xxij^s vj^d. Agn' Calf' p' ccc. et d'i calcis, xvijs' vj^d. Ric' Estchepe p' vrgis et craticul', vij^s. Ric' Ogul' p' craticul' et virgis, xliij^s. vj^d. Carbonar' p' carbone, xij^s iiij^d. Henr' de Ponte p' clavis f'ri, vj^s iiij^d. Laur' Vit'ar' p' ij. sum' vit' color' et j. sum^a albi, xxx^s. Rog' Borser p' vij sum' vit' color' lxxvijs'. Richer' de C'ce p' ij. pet's de marmor' pol . . . , vj^s. Magro' Odon' p' lit'io ad loges, ij^s viij^d.

Sum^a Empeionū, xxiiij^{li} vij^s ij^d ob'.

S^a total' ebd', liiiij^{li} xvijs' ij^d ob'.

Ebd' iiij^a cōtin' festū bi' Thom' Martiris p' diē Lune quod est cemt'. In stipend' lx. albor' ciss' xlix. marmor' xliij. cubitor' xxj. carpent' Joh' cū carpent' et s'viente ap'd S'e'm Alban' Pet' Pictor' xv. poll' xvij. fab' xliij. vit'ar' iiij. plūbat' cū vij. s'vient', xxj^{li} v^s. iij^d ob'. In stipend' cc. et xv. minutor' op'ar' cū custod' cler' et ij. big' diurnis, xj^{li} xvijs' x^d ob'.

Sum^a stipendior', xxxiiij^{li} iij^s ij^d.

Emptiones p' diversis modis france pet^e ad tasch' ciss', viij^{li} xj^s x^d. It' p' div'sis modis marmoris ad tasch' ciss', xxiiij^s vij^d. It' p' mm. vij^e et iij. q^{rt} france pet^e, f^{nce} pet^e, viij^{li} vj^s vj^d. It' Rog' Reygate p' m. c. et iij. q^{rt} france pet^e, lxxvj^s iiij^d ob'. Ric' Calf' p' v^e et d'i calcis, xxvij^s vj^d. It' Agn' Cafon' p' c. calcis, v^s. Ric' Estchepe p' v^{rgis}, iij^s. Ric' Ogul p' craticul' et v^{rgis}, vij^s vj^d. Ham' v^{rgator} p' carbon', xx^d. It' Henr' de Ponte p' c. ferri, xv^s j^d. It' eidē p' clavis f^{ri}, x^s.

Sum^a Emptionū, xxv^{li} ix. sol' ob'.

Sum^a total' Ebd', lvij^{li} xij^s ij^d ob'.

Ebd' v^a sine festo. In stipend' lx. albor' ciss' xlix. marmor' xliij. cubitor' xvj. carpent' Joh' cū carpent' et s'vente ap'd S'c'm Alban' Pet' Pictor' xv. poll' xvij. fab^{or} vj. vit'ar' iiij. plūbator' cū vij. s'vient xxj^{li} v^s ij^d ob'. In stipend' cc. et xv. minutor' op'ar' cū custod' cler' ij. bigis diurnis, xliij^{li} xix^s vj^d ob'.

Sum^a stipend', xxxv^{li} iiij^s et x^d.

Emptiones. Joh' Benet p' iij. capit^{ell}, iij^s. It' p' mmm. v^e et xxviij. ped' de Asselers ciss' ad tasch', cxij^s ij^d ob'. It' p' mmm. cccc. et iij. q^{rt}on f^{nce} pet^e, x^{li} viij^s vj^d. Rog' Reygate p' vij^e et iij. q^{rt}on pet^e, l^s iiij^d ob'. Ric' Calf' p' v^e et d'i calcis xxvij^s vj^d. Agn' p' d'i c. calcis, ij^s vj^d. Ric' de Estchep' p' v^{rgis} et craticul', v^s x^d. Ric' Ogul p' v. duodenis craticul', xij^s vj^d. Ade Merenemio p' v^m liteis, l^s. It' Rog' de Berkig' p' ij. caretatis carbonis, iiij^s iiij^d. David clerico p' v. caret' carbon', x^s. It' Henr' de Ponte p' clavis f^{ri} ad plūbū, xij^s ix^d. It' eidē p' cera et pice ad cem't, xv^d. Joh' Sige p' xvij^m tegular' cū cariagio, xxxix^s iiij^d.

Sum^a emptionū, xxvj^{li} xv^s d'.

S^a total' ebd', lxij^{li}.

Ebd' vj^a cont' festū Magdalene p' diē M^{art}is quod est' d'ni Regis, et festū b'i Jacobi p' die Ven'is quod est cem't'.

In stipend' lxxj. albor' ciss' xlix. marmor' xliij. cubitor' xvj. carpent' Joh' cū carpent' et s'viente ap'd S'c'm Alban' Pet' Pictor' xv. poll' xvij. fab^{or} vj. vit'ar' iiij. plūbat' cū vij. s'vient', xxij^{li}. In stipend' c. et xl. minutor' op'ar' cū j. biga diurna custod' cler', vij^{li} ix^s.

S^a stipend', xxix^{li} ix^s.

Emptiones. In div'sis modis france pet^e ad tasch' cisse, cxix^s ij^d ob'. It' in div'sis modis marmor' ad tasch' cissi, xxij^s ix^d. mmm. et c. france pet^e, vj^{li} vj^s. It' Rog' Reygate p' ccc. et d'i pet^e, xxij^s ix^d. Agn' p' c. calc', v^s. Ricard' Calfon' p' iiij^s, xx^s. Rad' Bleur p' iij. caret' carbon', vj^s vj^d. Ricard' Cupar' p' utens' emend', xij^d. Ricard' de Celar' p' v^m iiij^s iiij. charg' ferri de Glov'nia, x^{li} xvj^s. It' p' cariag' d'c'i ferri, vj^s iiij^d. Henr' de Ponte p' clavis ad Ecc'am et Berefridū, x^s x^d ob'.

Sm^a Emp'conū, xxviij^{li} vj^s d'.

Sm^a total' ebd', lvij^{li} xv^s j^d.

Ebd' vij^a 9tin' festū b'i Pet' Advincula p' diē Ven'is quod est d'ni Regis. In stipend' lxxvij. albor' ciss', xlix. marmor' xliij. cubitor' xvj. carpent' Joh' ap'd S'c'm Alban' c'ca lect'on cū carpent' et s'viente Pet' Pictor' xv. poll' xvj. fab^{or} vj. vit'ar' iiij. plūbator' cū vij. s'vient' cū custod' et cler', xvij^{li} xj^s v^d. In stipend' vj^{xx} et iij. op'ar' cū biga, vij^{li} ij^d ob'.

Sum^a stipend', xxv^{li} xj^s vj^d ob'.

Emptiones m'. de xij^{li} ij^s et xj^d debit' p' marmor'. In iij. navat' marmor'

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xxvij^{li} iij^s vj^d. In mm. ix^e et iij. q^{rt}on f^{nce} pet^e, viij^{li} xvij^s vj^d. Rog' Reygate p' viij^c pet^e, iij^s. Ric' Calf' p' cccc. et d'i calcis xxij^s vj^d. Agn' p' c. et d'i calcis, vij^s vj^d. Ric' Estchepe p' virgis, vj^s viij^d. Rob' Cofere p' ceruris, ix^d. Henr' de Ponte p' clavis f'ri ad nundin' Westm', xxxiiij^s xj^d.

S^a Empcion', xliij^{li} v^s vj^d.

S^a total' ebd', lxxvij^{li} xvij^s d' ob'.

Ebd' viij^s sine festo. In stipend' lxxvij. albor' ciss' xlix. marmor' xiiij^c cubitor' xvj. carpent' cū I. ap'd S'c'm Alban' cū s'viente Pet' Pictoris xv. pollisor' xvj. fab^{or} vj. vit'ar' iij^{or} Plūbator' cū vij. s'vient' et cū custod' et cler', xix^{li} xix^s vj^d. In stipend' vj^{xx} xv. op'ar' cū biga diurna, viij^{li} x^s ix^d.

S^a total' stipend', xxvij^{li} x^s iij^d.

Emptiones p' diversis modis f^{nce} pet^e ad tasch' cisse, viij^{li} xiiij^s iij^d. It' p' tasch' int'o'it' capituli, l^s. It' p' div'sis modis marmor' ad tasch' ciss', xl^s ij^d. It' p' iij^{or} pis' . . . iij^s. It' p' navat' pet^e de Came, xiiij^{li} vj^s. It' p' mm. ccc. et j. q^{rt} france pet^e, vj^{li} x^s vj^d. Rog'o Reygate p' vj^e et iij. q^{rt}on pet^e, xliij^s x^d ob'. Ric' Calf' p' cccc. et q^{rt}on calcis, xxj^s iij^d. Ledulfo p' m. bord' c^s. Walt'o Box p' xij^{ci} chareis plūbi cū portagio vect'a et pesagio, xxvj^{li} xij^s. Henr' de Ponte p' assero clavis cera et pice, xlix^s ij^d p' mmm. cavillar', vj^d.

Sum^a emptionū, lxx^{li} xij^s ij^d ob'.

Sum^a total' Ebd', iij^{xx} xix^{li} xvij^s vj^d ob'.

Ebd' prima post Pacacionē stipendior' p' viij^{to} Ebd' contin' festū Assūptio'is b'e Marie p' diē Ven'is quod est cem't'. In stipend' lxxvij. albor' ciss' xlix. marmor' xiiij^c cubitor' xvj. carpent' cū I. ap'd S'c'm Alban' cū s'viente Pet' Pictor' Ade Dealbator' cū s'viente xv^{ci}, poll' xvj^{ci} fab^{or} duo vit'arior' cū cler' et virgator', xiiij^{li} xij^s vj^d. In stipend' vj^{xx} xvij. minutor' op'ar' cū biga diurna, viij^{li} xvij^s.

Sum^a stipendior', xxvij^{li} x^s vj^d.

Emptiones p' mcc. et iij. q^{rt}on f^{nce} pet^e, lxxvj^s vj^d. It' Rog' Reygate p' vj^e et d'i pet^e, xliij^s iij^d. Ric' Calf' p' cccc. et d'i calcis, xxij^s vj^d. Will' Porcario p' m. caretatis sabul' sedend' et cariland' ad tasch', xxj^s vj^d. Ric' Eschepe p' craticul', iij^s vj^d. Will' Jacob' p' q^{rt}on busch', ix^d, p' ij. caretatis carbon', iij^s ij^d. Henr' de Ponte p' clavis ferri, vij^s vj^d ob'.

S^a empcion', viij^{li} xvij^s.

Sm^a Ebd', xxxvj^{li} viij^s v^d ob'.

Ebd' ij^s sine festo. In stipend' lxxvij. albor' cissor' xlix. marm' xiiij. cubitor' xvj. carpentar' cū Joh'e ap'd S'c'm Albanū cū serviente Petro Pictore Ada Dealbatore cū s'viente xv. poll' xvj. fabror' ij. vit'ar' cū cl'icis et virgator', xvij^{li} xij^s et vj^d. In stip' vj^{xx} xvij. minutor' op'ar' cū biga diurna, viij^{li} vij^s vj^d.

Sm^a total' stip', xxvij^{li} iij^s vj^d.

Empe'ones. In div'sis tasch' france petre et marmoris, xiiij^{li} xj^s ix^d ob'. In m. ix^e et dim' france petre, cxvij. sol. In v^e france pet' de Reygate, xxxij^s vj^d. Ricard' Calfonar' p' v^e calc', xxv^s. Agn' p' c. et dim' calc', vij^s vj^d. Ricard' de Estchep' p' craticl'is, xxvij^d. Ricard' Oggel p' c'etiel'is, iij^s. Nicol' Duket p' nav' carbon' xv. sol' Henr' de Ponte p' clavis ferri, xx^s iij^d ob'.

Sm^a empcon'um, xxiiij^{li} xiiij^s v^d.

Sm^a total' Ebd', ljj^{li} xvij^s j^d.

Ebd' iij. continent' Festū Decollaco'is S'ci Joh' Bape' p' d'ie Ven'is q'd est d'ni Reg'. In stipend' xlix. albor' cissor' xxxj. marm' xiiij. cubitor' xiiij. carpentar'

mag' I. cū s'vient' mag' Pet' j. Dealbator' cū s'vient' xv. poll'is xvij. fab^{or} ij. vit'arior', xij^{li} xv^s viij^d ob'. It' in stip' iij^{xx} et xj. minutor' op'ar' cū custod' et cl'icis et j. biga diurna c. et vj^s viij^d ob'.

Sm^a total' stipend', xix^{li} ij^s et v^d.

Emptiones. In m. v^c et dim' franc' pet^e, iij^{li} xij^s. Roger' de Reygate p' ij^c et dim' franc' pet^e, xvj^s vj^d. Ricard' Calfonar' p' iij^c et dim' calc', xxijs vj^d.

Sum^a emptionū, vj^{li} xij^s.

S^a ebd', xxv^{li} xiiij^s v^d.

Ebd' iij^s sine festo. In stipend' xlix. albor' ciss' xxxj. marmor' xij. cubitor' xij. carpent' magr' I. cū s'viente ap'd S'c'm Alban' P. Pictor' A. de albator' cū s'viente xv. poll' xvij. fab^{or} ij. vit'ar' custod' cū cler' xv^{li} vjs ij^d. In stipend' iij^{xx}xj. minutor' op'ar' cū biga diurna c. et xv^s ix^d.

S^a stipend', xxj^{li} xxij^d.

Emptiones. In div'is modis france pet^e ad tasch' cisse, vj^{li} xv^d ob'. In div'is modis marmoris ad tasch' cissi, lxv^s ix^d ob'. It' p' ix^c et iij. q^{rt}n france pet^e, lvij^s vj^d. It' Rog' Reygate p' v^c et q^{rt}n, xxxiij^s d' ob'. Ric' Calfon' p' cc. et d'i calcis, xij^s vj^d. Ric' Estchepe p' c^{at}icul', iij^s ij^d. Henr' de Ponte p' clavis f'ri ad ecc'am et beref', xiijs iij^d.

S^a tasch', ix^{li} vij^s ob'.

S^a emptionū, vj^{li} iij^s viij^d ob'.

S^a Ebd', xxxvj^{li} xj^s vj^d ob'.

Ebd' v^a 9tin' festū Nativitatis b'e Marie p' diē Lune quod est cem't'. In stipend' xlix. albor' ciss' xv. marmor' xij. cubitor' xij. carpent' magr' I. cū s'viente Pet' Pictor' A. Dealb' cū s'viente xv. poll' xvij. fabror' ij. vit'ar' cū custod' et cler', xv^{li}. In stipend' iij^{xx}xj. minutor' op'ar' cū biga diurna iij^{li} xij^s ix^d.

S^a stipend', xix^{li} xij^s ix^d.

Emptiones p' vij^c et d'i fⁿce pet^e, xlv^s. Rog'o Reygat' p' c. et iij. q^{rt}n pet^e, xj^s iij^d ob'. Will' de Came p' v^c esselers, xj^s xj^d. Ric' Calf' p' iij^c calcis, xx^s. Ric' Estchepe' p' virgis, ij^s viij^d ob'. Ham' p' ij. carecatis carbon', v^s vj^d. Henr' de Ponte p' clavis f'ri ad ecc'am et berefridā, ix^s viij^d.

S^a emptionū, v^{li} xvj^d.

Sum^a Ebd' xxv^{li} iij^d.

Ebd' vj^a sine festo. In stipend' lvj. albor' ciss' xv. marmor' xxij. cubitor' xij. carpent' I. ap'd S'c'm Alban' cū serviente Pet' Pictor' A. Dealbator' cū s'viente xv. poll' xvij. fab^{or} ij. vit'ar' cū custod' et cler', xvij^{li}. In stipend' cvij. minutor' op'ar' cū biga diurna, vj^{li} xvij^s.

Sum^a stipend', xxij^{li} xvij^s.

Emptiones. In div'is modis fⁿce pet^e ad tasch' cisse, vj^{li} v^s x^d. In div'is modis marmoris ad tasch' ciss', iij^{li} vij^s x^d ob'. p' f^{cto} navatis marmor', lxvj^s viij^d. It' in m. vj^c fⁿce pet^e, iij^{li} xvj^s. Rog' Reygat' p' ccc. france pet^e, xix^s vj^d. It' R. p' cccc. et d'i calcis, xxijs vj^d. It' Ade Meren' p' bordis et lateis, xxijs vj^d. P' portagio busch', ij^s vj^d pac'. Ric' Estchepe p' v'gis, vij^s ij^d. Ric' Cuner' p' bokettis, iij^s ij^d. It' p' v. caretatis carbon', xij^s viij^d. It' Joh' de Gisors p' xxvij. chareis et xv^{li} plūbi cū portagio pesagio, lxij^{li} x^s vj^d. It' p' vectra et portagio ap'd Westm', vij^s ij^d. Henr' de Ponte p' clavis Ecc'e et beref', xix^s ix^d ob'. Will' de Aq^a p' tasso st^aminis, vij^s.

Sum^a emptionū sin' freto marmor', iij^{xx} et v^{li} iij^s viij^d.

Sum^a total' Ebd', cix^{li} viij^d.

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In a Schedule attached to the Roll.

Magr' I. de Ox' R. de Bremel'.⁷ Salut' et amoris dulcedinem. Mitto vob'. una' marmoris navatā p' Will' de la Lake latorē p'senc' cui h're faciatis p' frecto vij. m^a et dimid' p' . . . Sciatis ip'm p'mptū cē et paratū ad obsequiū dn'i Reg' un' si placz q' scici' pot'itis . . . frect' pagat' Valt' sp' in D'no—Dist'ngatis illū fide mediante it'ū redeundi.

Ebd' vij^a sine festo. In stipend' lvij. albor' ciss' xiiij. marmor' xxvj. cubitor' xij. carpent' I. ap'd S'c'ū Alban' cū s'viente Pet' Pictor' A. Dealbat' cū s'vient' xv. poll' xvij. fab^{or} iij. vit'ar' cū custod' et cler', xvij^{li} vij^s. In stipend' vj^{xx} minutor' op'ar' cū biga diurna, vij^{li} xij^s d'.

Sum^a stipend', xxiiij^{li} xix^s d'.

Emptiones p' m. vij^c et q'rt^on f'nce pet^e c. et ix^s vj^d. It' Rog' de Reygate p' vij^c et d'i f'nce pet^e, xlv^s vj^d p' ij. navat' marmor' It' Ric' Calf' p' cccc. et iij. q'rt^on calcis, xxij^s ix^d. It' Ric' Ogul p' craticul' et virgis, xx^s. Ric' miner' p' utensilibz, ij^s. Henr' de Ponte p' clavis ecc'e et boref' cū cera et pice, xij^s ij^d ob'.

S^a empcionū, x^{li} xij^s xj^d ob'.

S^a Ebd' xxxv^{li} xij^s ob'.

Ebd' viij^a 9tin' festū b'i Mich' p' diē Lune quod est d'ni Regis. In stip' lx albor' cissor' xiiij. marm' xxxj. cubit' xiiij. carpent' I. ap'd S'c'm Albanū Pet' Pictor' Ade Dealbator' cū s'vient' xv. poll'is xvij. fab'or iij. vit'ar' cū custod' et cl'icis, xv^{li} xv^s ix^d ob' In stipend' vij^{xx} xv. minutor' op'ar' cū ij. bigis diurn', viij^{li} iiij^s ix^d ob'.

Sm^a total' stipend', xxiiij^{li} vij^d.

Emptiones. In div'sis modis france pet^e ad tasch' cisse, xj^{li} xvij^d ob'. It'm in div'sis modis marmoris ad tasch' cissi, lxxv^s iiij^d. It' p' m. ccc. et d'i f'nce pet^e, lxxix^s vj^d. Rog' de Reygate p' ccc. et d'i, xxiij^s ix^d. It' Ric' Calf' p' ix^c et q'rt^on calcis, xxxj^s et ij^d. Agn' Calf' p' c. et d'i calcis, vij^s vj^d. It' Ric' de Estchep' p' v'rgis, v^s viij^d. It' Henr' de Ponte p' clavis ferri, xvij^s j^d.

S^a empcion', xxij^{li} xvj^s vj^d.

S^a Ebd', xlvij^{li} xvij^s d' ob'.

Ebd' ix^a sine festo. In stipend' xlij. albor' cissor' xiiij. marmor' xxxj. cubitor' xiiij. carpent' I. cū s'viente ap'd S'c'm Alban' Pet' Pictor' Ada Dealbator' cū s'viente xv. poll' xvij. fab^{or} iij. vit'ar' cū custod' et cler', xvij^{li} iij^s x^d. In stip' vij^{xx} et xv. minutor' op'ar' cū vj. bigis diurnis, x^{li} v^s ix^d.

S^a stipend', xxvij^{li} ix^s vj^d.

Emptiones. In div'sis modis f'nce pet^e ad tasch' ciss', vj^{li} iiij^s viij^d. It' p' m. c. et q'rt^on f'nce pet^e, lxxij^s d' ob'. Rog' de Reygate cc. et q'rt^on pet^e, xiiij^s vj^d ob'. It' p' navat' france pet^e de Came It' p' marmore ap'd Cerne, xvij^{li} xix^s ob'. It' p' navat' Grise pet^e, v^s ix^d. It' mag'ro Will' de Waz p' p'stito, xv^s vj^d. It' Ric' Calf' p' vij^c calcis, xxx^s. It' Agn' Calf', p' cc. calcis, x^s. It' Will' Porcar' p' m. vj^c et d'i c. sabulonis, xxxv^s viij^d. It' Mauric' de Aq^a p' meremio, iiij^{li} xij^s iiij^d. Ric' Eschepe p' v'rgis, iij^s d'. Ric' Ogul p' v. duod' craticul', xij^s vj^d. It' Pekin p' em'd de ceruris, xx^d. Henr' de Ponte p' clavis, iiij^s vj^d ob'.

Sum^a empcionū, xlj^{li} xv^s vj^d.

Sum^a total Ebd', lxix^{li} xv^s d'.

Ebd' x^a contin' festū T'nslationis b'i Edward' p' diē Lune quod cem't . . .

b'i Luce Evangeliste p' diē Sab' quod est d'ni Regis. In stipend' lvij. albor' ciss' xxvj. marmor' xxxiij. cubitor' xv. carpent' I. cū s'viente ap'd S'c'm Alban' P. Pictor' Ade Dealbat' cū s'viente xvj. poll' xvij. fab'or ij. vit'ar' j. plūbat' cū custod' et cler', xvj^{li} v^s. In stipend' vij^{xx} et xvij. minutor' op'ar' cū vj. big' diurn' vij^{li}.

S^a stipend' xxij^{li} v^s.

Emptiones. Mag'ro Alb'co p' tasch' form', vj^{li} x^d. In div'sis modis f'nce pet' ciss' ad tasch', lxxj^s iij^d. It' in div'sis modis marmor' ad tasch' ciss' iij^{li} xij^s d'. It' p' m. cc. et q'rt'n f'nce pet', lxxix^s vij^d ob'. Rog' de Reygate p' ccc. pet', xix^s vj^d. It' p' pet' de q'r Regis p' c. et q'r, vij^s ix^d. Ric' Calf p' vj^c et d'i calcis, xxij^s vj^d. Agn' Calf p' ccc. calcis, xv^s. Ric' Estchepe p' virgis, v^s vij^d. Ric' Ogul p' duoden' et d'i craticul', iij^s ix^d. Ric' Cunar' p' d'i duod' boketis, xxv^d p' v. caret' carbon', xij^s vij^d. It' Will' Plūbar' p' tasch' beref', x^{li}. Rog' Plūbar' p' tasch' beref', c. et xij^s iij^d. Henr' de Ponte p' clavis ad ecc'am et beref', xij^s iij^d.

Sum^a emptionū, xxxij^{li} x^d ob'.

S^a ebd', lxij^{li} xv^s x^d ob'.

Ebd' xj^a sine festo. In stipend' lvij. albor' ciss' xv^c marmor' xxxiij. cubitor' xiiij. carpent' cū I. et s'vn't ap'd S'c'm Alban' P. Pictor' dealbator' cū s'viente xv. poll' xvij. fab'or ij. vit'ar' j. plūbar' cū s'viente cū v'gator' et cler', xix^{li} iij^d. It' in stipend' vij^{xx} et xvj. op'ar' cū vj. bigis diurn', x^{li} vij^s iij^d.

S^a stip', xxix^{li} vij^s vij^d.

Empciones. In div'sis modis f'nce pet' ad tasch' ciss', lxxij^s v^d ob'. It' p' vij^c iij. q'rt'n f'nce pet', lvj^s iij^d ob' de q'r' d'ni Regis iij. q'rt'n, v^s iij^d. Rog' Reygate p' cc. pet', xij^s. Ric' Calf p' v^c et q'rt'n calcis, xxvj^s iij^d. Agnes Calf p. ccc. calcis, xv^s. Ric' Estchepe p' v'gis, vj^s x^d. Henr' de Ponte p' clavis Ecc'e et beref', xx^s d' ob'.

Sum^a emptionū, x^{li} x^s iij^d ob'.

Sum^a total' Ebd', xxxix^{li} xix^s.

Ebd' xij^a contin' festū Apostolor' Sim' et Jude quod est d'ni Regis anno Regni Regis Henr' xxxviij^{vo} Incipiente et festū O'ium Scor' p' diē Sab' quod est cem't. In stipend' lvij. albor' ciss' xv^c marmor' xxxiij. cubitor' xiiij. carpent' cū I. et s'viente suo ap'd S'c'm Alban' P. Pictor' dealbator' cū s'viente xv. poll' xvij. fab'or ij. vit'ar' plūbator' cū s'viente iij. v'gator' cū cler', xvij^{li} x^s. In stipend' vij^{xx} op'ar' cū vj. bigis diurnis, ix^{li} vij^s.

S^a stipend', xxvij^{li} xvij^s.

Empciones. In div'sis modis f'nce pet' ad tasch' cisse cū creta ad pendencia, iij^{li} xvj^s iij^d. In div'sis modis marmoris ad tasch' ciss', lxix^s ob'. It' de q'reria d'ni Regis c. et q'rt'n france pet', vij^s ix^d. It' Rog' Reygate p' cc. et q'rt'n pet', xiiij^s vij^d ob'. It' p' vj^c france pet', xlv^s vj^d. It' Ric' Calf p' cccc. calcis, xx^s. Agn' Calf p' d'i c. calcis, iij^s vj^d. Ric' Estchepe p' craticul', vij^s vij^d. Ric' Ogul p' vj. duoden' craticul', xvij^s vj^d p' veet'ra meremii, x^s. Ham' p' carbon', iij^s iij^d. Henr' de Ponte p' clavis f'ri, iij^s iij^d.

S^a empcion', xiiij^{li} ix^s vij^d.

S^a Ebd', xlij^{li} vij^s vij^d.

Ebd' prima post festū Om'n'm Scor' sine festo grossa stipendia albor' cissor' solēt decrescere. In stipend' lvij. albor' ciss' xj. marmor' xj. cubitor' xiiij^c carpent' I. ap'd S'c'm Alban' cū s'viente P. Pictor' A. Dealbator' cū s' xvj. poll'

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xvij. fab^{or} duor' vit^{ar}' cū cler' et custod', xvij^{li}. In stipend' vij^{xx} minitor' op'ar' cū iij. bigis diurnis, vij^{li} xij^s.

Sum^a stipend' xxv^{li} xij^s.

Empciones. In div'sis modis f^{nce} pet^e et marmor' ad tasch' cissi, iij^{li} xiiij^s iij^d. It' in ccc. et d'i de q^{er}eria d'ni Regis, xxiiij^s vj^d. It' Rog' de Reygate p' cccc. et d'i f^{nce} pet^e, xxix^s iij^d. It' p' m. ccc. pet^e, iij^{li} iij^s vj^d. It' Ric' Calf' p' c. et d'i calcis, vij^s vj^d. Ric' Estchepe p' v^{gis}, ix^s vj^d. Ric' Ogul p' iij. duoden' craticul', x^s. Henr' de Ponte p' cepo et uncto, ij^s iij^d.

S^a emptionū, xiiij^{li} xxij^d.

S^a ebd', xxxvij^{li} xij^s x^d.

Ebd' ij^a contin' festū b'i Martini p' diē Martis quod est d'ni Regis. In stipend' xxxiiij. albor' ciss' vij. marmor' v. asseditor' ix. carpent' I. cū s'viente ap'd S'c'm Alban' P. Pictor' xiiij. fab^{or} ij. vit^{ar}' iij. v^{gator}' cū iij. cler', vij^{li} iij^s iij^d ob'.

It' in stipend' xxx. minutor' op'ar' cū duabz bigis diurnis, xxxv^s.

Sum^a stipend', ix^{li} xvij^s iij^d ob'.

Empciones. Rog' Plūbario p' charea plūbi ult^a porticū Ecc'e ad tasch' op'ati, xj^s x^d. It' p' ix^c et d'i f^{nce} pet^e, lxj^s ix^d p' d'i c. pet^e d'ni Regis, iij^s vj^d. Rog' Reygate p' cccc. et q^{rt}on pet^e, xxvij^s vj^d ob'. Ric' Estchepe p' v^{gis}, iij^s. Henr' de Ponte p' Oleo et venis, ij^s iij^d ob'. Ham' p' carbone, iij^s.

Sum^a emption' c. et xv^s.

Sum^a Ebd', xv^{li} xij^s iij^d ob'.

Ebd' iij^a 9tin' festū b'i Eadm' p' diē Iovis quod est Cem't. In stipend' xxxv. albor' ciss' vij. marmor' v. cubitor' ix^{ve} carpent' Ioh' de S'co Albano cū s'viente mag'ri Petⁱ pictoris xiiij. fab^{or} ij. vit^{ar}' cū custod' et cler', ix^{li} xvij^s ob. In stipend' xxxv. op'ar' cū duabz bigis diurnis, xl^s.

Sum^a stipend'ior', xj^{li} xvij^s ob'.

Empciones xxvj. tasch' p' div'so modo f^{nce} pet^e ad tasch' cisse, cij^s v^d. It' vj. marmor' p' div'se modo marmor' ad tasch' ciss', xxxj^s x^d. It' de q^{er}eria Regis p' d'i c. pet^e, iij^s vj^d. Roger' Reygate p' ccc. pet^e, xix^s vj^d. It' p' vj^c et iij. q^{rt}on pet^e, xliij^s x^d ob'. It' Ric' Ogul p' ij. duoden' craticul', v^s. Henr' de Ponte p' cera pice et carbone marino, v^s j^d.

S^a emption', x^{li} xj^s ij^d ob.

S^a total' Ebd', xxiij^{li} ix^s iij^d.

Ebd' iij^a 9tin' festū S'ce Katherine p' diē M^{ar}tis quod est d'ni Regis. In stipend' xxxv. albor' cissor' vij. marmor' iij. cubitor' ix^{ve} carpent' I. ap'd S'c'm Alban' cū s'viente mag'ri Petⁱ Pictoris xiiij. fab^{or} ij. vit^{ar}' ij. plūb' cū s'vientibz cū cler' et iij. custod', vij^{li} xj^s. In stipend' xxxvij. op'ar' cū ij. bigis diurnis, xlj^s x^d ob'.

Sm^a total stipend', x^{li} xij^s x^d ob'.

Empciones. In mcc. crete ad tasch' cisse, ij^s vj^d. It' de q^{er}eria Regis p' q^{rt}on, xxj^d. Rog' de Reygate p' cccc. et q^{rt}on pet^e, xxvij^s vj^d ob'. It' p' m. c. et q^{rt}on pet^e, lxxiiij^s d' ob'. Ric' Estchepe p' v^{gis}, iij^s x^d. It' Henr' de Ponte p' assero et clavis f'ri ad beref', vj^s vj^d ob'.

S^a empcionū, cxv^s v^d ob'.

S^a total' ebd', xvj^{li} vij^s iij^d.

Ebd' v^a contin' festū b'i Nich' p' diē Sab' quod est cem't. In stipend' xxxv. albor' cissor' vij. marm' iij. cul' ix. carp' Joh' ap'd S'c'm Albanū cū s'viente

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magri Petⁱ xij. fab^r ij. vit^{ar} ij. plumbⁱ cū s'vient' custod' et cl'ic', viij^{li} xvij^s.
In stip' xxxvij. minutor' op'ar' cū ij. big', xlj^s x^d ob'.

Sm^a stipend', x^{li} xix^s x^d ob.

Emptiones. De quarr' d'ni Reg' p' iij. q^{rt}' franc' pet^e, iij^s x^d ob'. Roger' de Reygate p' ccc. et dim' franc' pet^e, xxiij^s ix^d. It' p' ix^c et q^{rt}' franc' pet^e, lx^s d' ob'. It' Henr' de Ponte p' carbon' marin', x^s.

(*In dorso*) m^d q'd die Iovis an' festū decollaco'is b'i Joh'is de Mag'ro Joh' le Scul' xxxij^c f'ri. It' d'cs Joh' le Somnt' recepit eodē d' de ballivis d'ni Regis mmmccc. metalli. It' restāt in deposito cc. et fere d'i cupri.

(*In dorso*) m^d q'd Ebd' iij^{ta} Die m^{rtis} in c^{stino} b'i Thom' martiris mag'r Alb'cus cū iij. sociis incepit tasch iij. fovar'.

(*In dorso*) m^d q'd die Lune in c^{stino} b'i Barth' inceperūt op'ari in q^{rreria} d'ni Regis.

(*In dorso.*) Hec est lib'atio vitⁱ f'ca Mag'ro Henr' die Lune post. Ad vincula b'i Petⁱ a r' R' H. xxxvij^o videlicet ij. Sum^a vitri colorati preciū summe xij^s et ij. Sum^a vitri albi preciū summe, vj^s. Sum^a den' xxxvj^s de quibz tenet' respondere. In taschia fenestrarū sic taxata p' pede op'ato vitⁱ colorati viij^d p' pede op'ato vitⁱ albi iij^d.

It' d' m^{rtis} in c^{stino} Nat' b'e Mar' eidē Henr' vj. pile vitⁱ color' p'ciū, iij^s. It' eidē ij. sum' vitⁱ albi xij^s d'i sum' vitⁱ color' p' vj^s.

SUMMARY.

Week.	Stipend.			Emptiones.			Total.		
	£	s.	d.	£	s.	d.	£	s.	d.
1	21	8	0	27	12	4	49	0	4
2	25	7	3	27	12	10½	53	0	1½
3	30	14	10	31	14	5	62	9	3
4	32	4	1	20	16	3½	53	0	4½
5	30	11	7	27	1	2	58	12	9
6	33	1	8	52	10	2½	85	11	10½
							S ^{ma} total. Pasch. usq ⁿ		
							vigil Pent. p' 6 Eb-		
							dom. 361 <i>l</i> . 14 <i>s</i> . 8½ <i>d</i> .		
8	34	3	5	28	6	11½	62	10	4½
9	32	1	11½	38	3	6½	70	5	10
10	31	11	0	23	7	2½	54	18	2½
11	33	3	2	25	9	0½	58	12	2½
12	35	4	10	26	15	1	62	0	0
13	29	9	0	28	6	1	57	15	1
14	25	11	7½	42	5	6	67	17	1½
15	28	10	4	70	12	2½	99	18	6½
16	27	10	6	8	18	0	36	8	5½
17	27	3	8	24	14	5	51	18	1
18	19	2	5	6	12	0	25	14	5
19	21	1	11	* { 9 7 0½ } { 6 3 8½ }					36 11 7½
20	19	13	9	5	1	4	25	0	4
21	23	17	0	85	3	8	109	0	8
22	24	19	1	10	12	11½	35	12	0½
23	24	0	7	23	16	6	47	17	1½
24	28	9	7	41	15	6	69	15	1
25	23	5	0	33	0	10½	62	15	10½
26	29	8	8	10	10	3½	39	19	0
27	27	18	0	14	9	7	42	7	7
28	25	12	0	13	22	0	38	13	10
29	9	18	4½	5	15	0	15	13	4½
30	11	18	0½	10	11	2½	22	9	3
31	10	12	10½	5	15	5½	16	8	4
32	10	19	10½	(† 4 17 0)					(† 15 16 10½)
696 8 7			891 9 5½			587 18 0½			

* Tasch Empt.

† (Not inserted in roll.)

FABRIC ROLLS OF WESTMINSTER.

[IN addition to the foregoing Fabric Roll of 1253, so admirably explained by Professor Willis in a manner which no one else could have done, several other Rolls, or portions of Rolls, relating to this building are extant; but they do not appear to contain any additional information until we come to the following, from the Pipe Roll of the 52nd Henry III. and three following years, which are sufficiently important to be worthy of a place here; and for the convenience of our readers we give abstracts of them in English. It will be observed that the accounts for the church, and those for the King's chambers in his palace adjoining, are so much mixed up together that they cannot now be separated; and that the expenditure going on at Westminster during this period was from £20,000 to £40,000 a-year of our money,—so that the public buildings at Westminster were as expensive then as they are now.]

PIPE ROLL 52 HENRY III. A.D. 1267-68.

ACCOUNT OF THE WORKS OF THE CHURCH OF WESTMINSTER AND THE KING'S HOUSES THERE, from the feast of the Nativity of our Lord in the fifty-first year to the feast of St. Michael in the fifty-second year, by Master Robert de Beverley, mason, and brother Ralph, the convert of the Abbey of Cumbermere, put in the place of Alexander the carpenter and John de Spalding, by the King's writ directed to Adam de Stratton, clerk, warden of the same works, by the view and testimony of the same Adam.

The same renders account of 140*l.* received of the King's Treasury, and of 435*l.* 13*s.* 4*d.* received of the issues of the King's seal, and other receipts, making in the whole 1,303*l.* 6*s.* 8*d.*

Works in the great and little hall, and King's chamber.

Paid for free stone as well from Caen as Reigate, flints, chalk, plaster, lime, windage, buckets, and the carriage of the aforesaid to the works aforesaid, as contained in the particulars delivered into the Treasury, 283*l.* 14*s.* 10½*d.* And in great timber, boards, rafters, as well of oak as of alder, hurdles, laths, rods, grease, glue, and certain other small things used at the said works, with the carriage thereof, 77*l.* 9*s.* 4*d.* And in lead, iron, steel, coal, brushwood for making the ironwork, locks, cords, glass, wax, pitch, and other necessities for the glass windows, as well at Havering as at Westminster, and for making cement, and the carriage thereof, 160*l.* 5*s.* 9*d.* And in hollowed^a (or fluted ?) tiles, litter, reeds bought for covering the walls of the works aforesaid, and divers of the King's houses, with their carriage, 11*l.* 9*s.* 9½*d.* And for the wages of certain masons (or plasterers) paving^b before the shrine of Saint Edward; carpenters, painters, plumbers, glaziers, inferior workmen and masons' workmen, carpenters, painters by task work, and expenses of persons sent to divers places on account of the said works, 614*l.* 10*s.* 1½*d.*

PIPE ROLL 53 HENRY III. NO ENTRY.

^a "canillis."

^b "cementarium pavatorum."

Fabric Rolls of Westminster.

PIPE ROLL 54 HENRY III. A.D. 1269-70.

ACCOUNT OF WORKS AT THE CHURCH OF WESTMINSTER AND THE KING'S HOUSES THERE, from Christmas in this year to the feast of the Purification of the Virgin in the fifty-fifth year.

He renders account of 487*l.* 2*s.* 3½*d.* received from the King's Treasury, and other sums, making a total of 1,361*l.* 3*s.* 1½*d.*

And in marble, free-stone as well from Caen as from Reigate, flints, plaster, chalk, carriage of the aforesaid, windage, and other necessities for the same works, as is contained in the particulars delivered into the Treasury, 458*l.* 12*s.* 9*d.* And in great timber, boards, rafters, as well of oak as of alder, laths, hurdles, rods, grease, glue, and other small necessary things for the said works, as in the said particulars, 53*l.* 15*s.* 11½*d.* And in lead, iron, steel, coal, brushwood for making the ironwork, locks, cords, glass, wax, pitch, and other necessities for the glass windows, and for making cement, canvas for closing the windows of the aforesaid church, with the carriage thereof, 140*l.* 14*s.* And in hollowed (?) tiles, litter, stubble for covering the walls of the same church, 4*l.* 11*s.* 4½*d.* And in gold in leaf and enamel^c, divers colors, and other necessities for the pictures of the tomb^d in which reposes the body of the blessed Edward, and for the painting of the figures in the said church^e, and in the great chamber of the King, 32*l.* 16*s.* 1½*d.* Wages of masons and other workers, 670*l.* 5*s.* 10½*d.*

PIPE ROLL 55 HENRY III. A.D. 1270-71.

ACCOUNT OF WORKS AT THE CHURCH OF WESTMINSTER, &c., from the feast of the Purification of the Blessed Virgin to the same feast in the fifty-sixth year.

Receipts, 1,196*l.* 19*s.* 5½*d.*

Marble, free-stone, &c., (as before,) 348*l.* 14*s.* 6*d.* Timber, &c., (as before,) 25*l.* 11*s.* 3½*d.* Lead, &c., (as before,) 197*l.* 10*s.* 4½*d.* Tiles, &c., (as before,) 7*l.* 15*s.* 4½*d.* Gold, in leaf, and divers colours, and other smaller necessaries for the painting of the images in the said church and the King's great chamber, 17*l.* 17*s.* 3½*d.* Wages of workmen, 698*l.* 0*s.* 10½*d.*

PIPE ROLL 56 HENRY III. A.D. 1271-72.

ACCOUNT OF THE WORKS OF THE CHURCH AT WESTMINSTER AND THE KING'S HOUSES THERE, from the feast of the Purification of the Virgin in this year to the feast of St. Edmund the King and Martyr (November 20) next following, before the King was buried; by Master Robert de Beverley, mason, and by the view of Adam de Stratton, clerk of the Exchequer.

Receipts 1,212*l.* 1*s.* 0½*d.*, (from various sources, as before).

And in marble, free-stone as well from Caen as Reigate, flints, &c., (as before,) 205*l.* 6*s.* 10½*d.* Timber, &c., (as before,) 13*l.* 14*s.* 7*d.* Lead, &c., (as before,) including glass and other necessities for the glass windows, as well for the houses as for the church aforesaid, 20*l.* 13*s.* 3½*d.* Tiles, &c., (as before,) 8*l.* 5*s.* And for three wooden angels made by task-work and placed in the aforesaid church, 20*s.* And for wages of certain pavior masons making the pavements before various altars in the said church, carpenters, painters, and other workmen, "and of a certain workman making a clock by task work^f," 648*l.* 12*s.* 8*d.*

PIPE ROLL 1 EDWARD I. NO ENTRY.

^c "admallis."

^d "c'apsc."

^e "ad picturas imaginum."

^f "r' cuj'dā op'arii fac orlogiū ad tascā."

Fabric Rolls of Westminster.

[The next accounts which appear to be important for the illustration of the architectural history of the building are those of the middle of the fourteenth century, 15 Edward III., 1342, and subsequent years, which fix the date of one side of the cloisters. Like most of the building accounts of that period, they contain a great deal of incidental information, often of an amusing character also. The walls of the old Norman nave were not taken down until 1388, as appears from a payment to "three labourers for taking down the walls of the old church" in that year.]

ACCOUNT OF "THE NEW WORK OF THE OLD CHURCH" OF WESTMINSTER, 15 EDWARD III. (1342).

Four stones bought for making capitals, 2s.

301 quarters of iron bought at London for making the windows of the church, 11s. 4d.

Wages of a mason for repairing bays of windows for one week, 2s. 6d.

Making 4 stone capitals, 2s. 8d., each 8d.

Hire of a mason for $1\frac{1}{2}$ d. a day for placing said capitals and repairing columns, $7\frac{1}{2}$ d.

$3\frac{1}{2}$ cwt. ($300\frac{1}{2}$) of slacked lime for whitening the walls and making mortar, 11s. 8d.

To plasterers for plastering and whitening the moiety of the said church by special agreement, 40s.

One carter hired for a day to carry sand for them, 6d.

Wages of a smith making the ironwork for four windows, 8s. 6d.

4 barrels bought for making laths for staying the rafters, 4s. 4d.

11 corbels of stone bought, 5s. 4d.

Wages of 2 masons clearing drains, and making and placing the said corbels, 21 days, 10s. 6d.

Paid to Walter le Bole, mason, for the repair and making of four windows and one great pillar, by special agreement, 20l.

His wages for making parapets, 60s.

Dress, boots, gloves, and food found.

ACCOUNT 18 EDWARD III. (1345). Receipts, 30l. 10s. $8\frac{1}{2}$ d.

20 marks received from the Abbot for making a cloister.

Payments to masons, and to two other marble masons, 2s. 10d., (carpenters and tilers in the cloister).

Wages of two bedders of stone, also bread and ale given to the masons; Abbot's men and many others working on Monday that they might better expedite the work on account of water in the foundation, $7\frac{1}{2}$ d.

Purchase of stones "de Caen," "de coyn," "de gobet."

ACCOUNT OF BROTHER JOHN DE MORDONE FOR THE WORK OF THE NEW CLOISTER, 23 TO 26 EDWARD III. (1350—1353). Receipts, 71l. 6s. 5d.

Wages of two masons from feast of St. Michael to Feb. 23 (21 weeks), 70s., when a new agreement was made with them, on account of flesh time, whereby each had 4d. a week more, viz. 2s. a week from Feb. 23 to Michaelmas. To one of them, as master of the work, 26s. 8d. over his wages, and for his dress, 13s. 4d., for two pair of shoes, 3s., and to their boy, 12d.

Wages of Adam de Wytteneye, a bedder of stone, for 34 weeks, from the feast of the Purification, 66s. 8d.; his servant, 48s.

Fabric Rolls of Westminster.

Wages of a quarrier for same time, 73s. 8d.; also of boys.

63 cart-loads of stone from the quarry to Battersea, 4*l.* 14s. 6*d.*; carriage of same from Battersea to Westminster by water, 7s. 10½*d.*; carriage of same from the water to the church, nothing, because in the sacrist's carts, but in expences of those helping to load the carts, 2s.

5 cwt. (500) of slacked lime, 33s. 4*d.*

2 boat-loads of lime for "waites," 24s.

Sawing boards for making girths*, 3s.; wages, nails, &c.

200 spike-nails for the scaffold, 14*d.*; 25 others, 5s. 2½*d.*

Cement for joining the stones, 6*d.*, besides wax from the sacrist.

Making mason's tools for the year, 4s. 5*d.*; two bundles of steel for tools for the quarry, 20*d.*; putting on the steel and sharpening the tools, 6s.

2 boat-loads of rag (stone), 22s.

TWENTY-FIFTH YEAR.

60 feet of "logemetz," of rag (stone) bought for the work of the Prior in the cloister, 17s. 3*d.*

3 sarcophaguses bought of the parish of St. Margaret, 6s. 8*d.*

One bag of lead bought for strengthening the joints of the vaulting, 7s.

Total, 21*l.* 18s. 10*d.*

TWENTY-SIXTH YEAR.

A third mason at work from Nov. 19 to May 28.

Wages of a fourth mason from Nov. 24 to Michaelmas, 44 weeks, at 3s. 2*d.* per week, 6*l.* 19s. 4*d.*; tunics for same.

Three carts hired for two days to carry lime from the chapel of Tothill to Westminster, 7*d.* each per day.

Various necessities for the work,—cement, iron, digging sand in the cloister,—1 man, 1½*d.* a day, making a cineture.

1 bedder of stone hired for a week for the expedition of the vaulting work on account of the danger of frost, 2s. 6*d.*

Total, 61*l.* 10s. 7*d.*

ACCOUNT OF BROTHER JOHN DE MOUDON FOR THE WORK OF THE NEW CLOISTER, from Michaelmas in the twenty-sixth EDWARD III., to same feast in twenty-seventh.

Payments to 4 masons, 2 being occasional, provided with winter dresses beside their own. Head mason's fee 26s. 8*d.*; nothing for his dress this year because he refused to receive it on account of the delay in its delivery.

Total, 64*l.* 19s. 1*d.*

ACCOUNT MICHAELMAS 27 TO 28 EDWARD III. Receipts, 34*l.* 6s. 8*d.* Expended, 63*l.* 8s. 5*d.*, in excess.

Wages of one bedder of stone for 40 weeks, making the foundation of the work on the side of the refectory, 70s.; to a boy helping him, 40s.

One mason hired for four weeks to make keys to the vaultings, 13s. 4*d.*

ACCOUNT MICHAELMAS 28 TO 29 EDWARD III., FOR THE WORK OF THE SAID CLOISTER.

Wages of two regular masons, two casual, one bedder and helper.

* "cinetures."

Fabric Rolls of Westminster.

One hundred feet of cut rag-stone bought for the lodgment of the foundation, 58s. 4d.

Given to one marble mason for 2 weeks, shaping and polishing the said stones and others.

Twelve cartloads of stone for making "lystes" in the vaulting, bought on account of the default of stone in the quarry, 18s.

Receipts, 41l. 1s. 8d. Excess of expenditure remains, 63l. 4s.

ACCOUNT MICHAELMAS 29 TO 30 EDWARD III.

Among receipts are 20s. from the Cellarer of Westminster for stone sold to him for making a new furnace for lead; and 40s. for stone sold and taken for the King's work at Windsor.

Wages of masons as before; and for supply of stone, &c.

Receipts, 69l. Excess of expenditure, 46l. 14s. 10½d.

ACCOUNT 30 TO 31 EDWARD III. As before.

One bedder of stone hired, for accelerating the vaulting, for three weeks, 9s.

Newly making iron-work for two windows, 21s.

Making a pit in the quarry for getting stone, by a certain agreement, 6l.

Making a door in the south part of the cloister, with ironwork bought for the same, 40s.

Receipts, 28l. 13s. 4d. Excess, 81l. 14s. 1½d.

ACCOUNT 31 TO 32 EDWARD III.

Preecept of the Abbot [Langham] for the acceleration of the said work.

Wages of 6 masons—some casual,—one bedder of stone, 78s. the year, and one servitor, 18s., by agreement, besides his table with the sick to save expence.

Expences of 2 masons at the quarry for 2 weeks, shaping and sculpturing^a stone for the windows and other necessities, 6s.

Receipts, 78l. 16s. Excess, 77l. 19s. 8½d.

ACCOUNT 33 TO 34 EDWARD III. As before.

Wages of J. Langelod sculpturing stones for 8 weeks, 6s.

Ironwork for three windows in the cloister, raised this year, weighing 200 lb., 37s. 4d.

Receipts, 45l. 5s. 4d. Excess, 90l. 6s. 2½d.

ACCOUNT 35 TO 36 EDWARD III. Much as before.

Metal bought for making a new "cimbal" in the cloister, and for twice melting the same, 50s.

Receipts, 73l. 17s. 4d. Plus, 6l. 4s. 11¼d.

ACCOUNT 36 TO 37 EDWARD III. As before.

To another labourer for digging the foundation for four weeks, 8s.

For ironwork of a window in the new locutory, 13s. 4d.

Excess, 10l. 12s. 10½d.

ACCOUNT 38 TO 39 EDWARD III. Receipts, 45l. 4s. 10d.

3 masons at 2s. per week, and their livery of bread and ale.

Sum of all expences, 45l. 4s. 10d. And so they are equal, *the cloister being finished.*

^a "scapulandis."

Fabric Rolls of Westminster.

ACCOUNT OF BROTHER PETER COUMBE, KEEPER OF THE NEW WORK OF THE CHURCH OF WESTMINSTER, of all receipts and expences from the Vigil of St. Michael, 11 Richard II. (1388), to same feast in next year.

Receipts, 180*l.* 3*s.* 4*d.*, of which, surplus of last account, 28*l.* 15*s.* 4½*d.*

Fee of Master Yevelee, chief mason, 100*s.* per annum, and for his dress and furs, 15*s.*; do. of Robert Kentbury, 13*s.* 4*d.*; tunic of Thomas Padington, 10*s.*

Five masons for 17 weeks (15*l.* 11*s.* 8*d.*), one for five weeks, 6 labourers for 17 weeks at 20*d.* each, four bedders of stone for three weeks, three others for four weeks, two others for ten weeks.

4,400 sacks of slacked lime, 52 carts of sand, luncheons for the masons, bedders and labourers, 23*s.*

Wages of three labourers breaking down the walls of the old church and doing other things.

Expences at quarry, garden at Battersea hired for putting the stone in, farm of the quarry at Chalfdon, 66*s.* 8*d.*; 440 loads of stone from the quarry to Battersea, 44*l.*—2*s.* a load.

Paid to a mason of Couf, in part payment of 40*l.* for a marble pillar, 10*l.*

Receipts, 4*l.* 3*s.* 11½*d.* in excess.

ACCOUNT 17 TO 18 RICHARD II.

Arrears, 33*l.* Receipts, 476*l.* 16*s.*,—of which 60*l.* from the King, 66*l.* 13*s.* 4*d.* from the Duke of Lancaster, 66*l.* 13*s.* 4*d.* from the sale of gold cloths offered at the burial of Queen Ann, 66*l.* 13*s.* 4*d.* from the herce of the said Queen.

Wages, 86*l.* 11*s.* 6*d.* Henry Zyevely, chief mason, 6 regular and named masons, 3 casual, 3 casual setters.

Emptions and expences, 159*l.* 0*s.* 9½*d.*; for North stone bought, 34*l.* 7*s.* 10*d.*; for marble this year, 80*l.*; 50*s.* for 10,000 tiles for the stone house at Bridge-court; 61*l.* 0*s.* 2*d.* for luncheons of the workmen.

ACCOUNT 12 TO 13 RICHARD II.

Receipts, 109*l.* 6*s.*

Four regular masons, casual bedders and masons, two regular labourers, four casual ditto.

Conveyance of stone; paid for one marble column this year, 30*l.*; carriage of ditto from the Thames, 5*s.* 2*d.*; for the ironwork of two windows, weighing 1,000 lb., at 13*s.* 4*d.*, 8*l.* 3*s.* 4*d.*; for three windows weighing 900 lb., 7*l.* 7*s.*

ACCOUNT 14 TO 15 RICHARD II.

A chief and 6 regular masons, two casual ditto, one casual bedder, three labourers and quarry men.

Garden at Battersea for stone, 3*s.* 4*d.*; paid for a marble column, 70*l.*; carriage of same from the Thames, 10*s.*; paid for tables for moulds, 21*s.* 6*d.*

ACCOUNT 18 TO 19 RICHARD II.

Receipts, 443*l.* 11*s.* 4*d.*, including 106*l.* 13*s.* 4*d.* from the King at divers times, 111*l.* 13*s.* 4*d.* from sale of gold cloths; also other cloths.

Wages, &c.: one chief, ten regular and 6 casual masons, the "table" expences of one mason's apprentice 1*s.* per week, two casual setters, two carpenters working upon the new house for the masons, and another house in Tothill-street for 22 weeks, at 2*s.* 6*d.* each.

Fabric Rolls of Westminster.

Carriage of stone from Reigate; 62 tons of stone from Caen, at 6s. ; 64½ tons from the North parts, at 7s. 6d. per ton; for marble this year, 40l.

Foreign expences: for black cloth bought for the burial of Queen Anne, 20l. ; for making 100 dresses, 33s. 4d. ; paid to the dauber for the lodge for the masons and the house in Tothill-street, 15s. 6d. ; 18l. for 200 pieces of great timber; for the ironwork of one window, weighing 401 qrs. 3 lbs., 70s. ; for pavement without the gate towards the King's palace, 24s.

ACCOUNT 19 TO 20 RICHARD II.

Receipts, 253l. 3s. 1¾d. : from the King nothing this year; from gold cloths offered on the anniversary of Queen Anne, 73s. 4d.

Stone and carriage, 152l. 11s. 6d. ; for ironwork of windows, weighing in the whole 1,871 lbs., price the 100, 16s. 4d. ; expences of the sacrist to Purbek, 45s. 2½d. ; another going to the North parts to purchase stone, 7s. 10d.

ACCOUNT 20 TO 21 RICHARD II.

Receipts, 377l. 3s. 8d. ; including 100l. from the King, and 42l. 13s. 4d. from gold cloths sold.

Wages, 187l. 7s. 3d.

For marble this year, 40l. ; for North stone, due for the preceding year, 20l. 6s. 8d.

Paid for the ironwork of one window of the chancel, 7l. 13s. 11d.

Expences about the repair of houses in Westminster, 7s. 1d.

ACCOUNT 22 TO 23 RICHARD II.

Receipts, 79l. 6s. 4d., and 144l. 13s. 4d.

Items as before; paid for marble, 60l.

ACCOUNT 23 RICHARD II., 1 HENRY IV.

Payments to Thomas Lippynham and two others, at 3s. 4d. per week each. A mason and another man, 3 labourers and 2 apprentices.

ACCOUNT 1 TO 2 HENRY IV.

Receipts, 87l. 8s.

Wages, &c., 62l. 5s. 10d. ; fee of Master William Colchester, chief mason, 100s. the year, and for his dress and furs; two workers, four masons, 2 setters, 3 labourers.

One pillar of marble bought, 40l. ; 50 loads of Reigate and 117 tons of North stone.

ACCOUNT 2 TO 3 HENRY IV.

Pillar of marble, 40l. ; to the smith for making ironwork for the church, 37s. 4d.

ACCOUNT 4 TO 5 HENRY IV.

Paid for marble, 80l.

ACCOUNT 9 TO 10 HENRY IV.

No wages; under "foreign payments" are entered purchases of 300 sacks of lime, 5 loads sand, 4 ditto loam, 3,000 plain tiles, 1 bushel tile-pins, (a tiler and his labourer for 10 days,) 2,000 roof-nails, 3,000 traunsous, 3,000 spriggs, 600 spikings, 300 feet of table oak, hooks and hinges weighing 42lbs., 4 locks and keys.

Fabric Rolls of Westminster.

ACCOUNT 11 TO 12 HENRY IV.

No wages, &c. ; "foreign payments" include materials for roofing, and tiler and man for 18 days.

ACCOUNT 12 TO 13 HENRY IV.

No expences ; but claim for 15*4*l. 9*s.* 10*d.* as owing to the "new work."

ACCOUNT 13 HENRY IV. TO 3 HENRY V. only refers to the houses.

ACCOUNT 3 TO 4 HENRY V.

30*l.* expended in the "new work of the church."—*Mem.* ; this set of accounts confined to the management of property assigned to the "new work" of the church, not to the progress of that work.

DITTO TO 8 HENRY V.

ACCOUNT 8 TO 9 HENRY V.

Among expences is payment for making (by a carpenter) of "a new palace at the Bell." At the end the balance said to be handed over to "the Lord the Abbot, the Surveyor of the nave of the church of Westminster made by the Lord the King."

APPENDIX III.

THE LIBRARY OF WESTMINSTER ABBEY^a.

THE library was founded by Lord Keeper Williams (whose portrait is there) during the time he was Dean of Westminster, about 1620. The books were originally kept in one of the chapels in the Abbey, but were afterwards removed to their present quarters.

In 1644 the books are stated to have suffered from a conflagration, but whether this catastrophe took place before they were removed hither or no, cannot be ascertained. The printed books number about eleven thousand volumes, and include many valuable works. Among them are the Complutensian Polyglott, 1515, in six vols. folio; Walton's Polyglott, dated in 1657; several valuable Hebrew Bibles, ranging in date from 1596; various Greek and Latin Bibles, and several English ones, including Cranmer's of 1540, and the first and second editions of Parker's, or the Bishop's Bible, in 1568 and 1572. Rituals and Prayer-books, the works of the ancient Fathers, the Schoolmen, and the Reformers, are in great plenty. English theologians and English historians also abound, including the *Legenda Nova Angliæ*, London, 1516; and Parker, *De Antiquitate Ecclesiæ Britannicæ*, London, 1562.

In classical literature there are ample materials both for the industrious student and the curious bibliographer. Again, here is the first edition of the works of Plato, printed at Venice, in 1513; this is on vellum. A valuable book is here preserved,—it is one of those printed at Oxford during the fifteenth century,—*Johannes Latteburius in threnos Jeremie, Capitulis CXV., folio, Oxonii, Anno dni 1482, ultimâ die mensis Julii*. From a memorandum on the first leaf of this book it appears that in 1563 it belonged to Thomas Sackomb, who purchased it of John Avyngton, a monk, also Scholar and Bachelor of the Cathedral Church of Winchester, and afterwards Professor of Theology. Several of the books here bear the signature of William Camden, in small and neat characters; they were doubtless gifts from him.

On one of the leaves of a copy of an early printed English book, "The Dialogue of Dives and Pauper," printed by Richard Pynson in 1493, in excellent condition, is this inscription, partially defaced: "Iste liber constat . . . Banbury . . . Osneye." Under this are three shields, the centre one containing these arms, Argent, two

^a From a paper read in the Library, at the Meeting of the London and Middlesex Society, Oct. 25, 1860. By W. H. Hart, F.S.A.

bends, azure ; the two others are alike, each one containing a device like a merchant's mark.

The signature of John Fox the martyrologist occurs on the title-page of a book entitled *Gasparis Megandri Figurini in Epistolam Pauli ad Ephesios Commentarius*, Basil, 1534. Two others are on a copy of Melancthon's *Loci Communes Theologici*, 1548.

A book here preserved, entitled *Descriptio Britanniae Scotiae, Hyberniae, et Orchadum, ex libro Pauli Jovii Episcopi Nuceri*, was once the property of Robert Glover, Portcullis Pursuivant at Arms, but afterwards passed into the possession of another proprietor, as appears by an inscription on the fly-leaf ; and the second possessor has added this somewhat sarcastic remark, "Sic transit rerum proprietas."

In a copy of Ben Jonson's works, 1640, these verses are on a fly-leaf:—

"Tho' cruel Death has this great Conquest made
And learned Johnson in his urn is lay'd
Nere shall his fame be in y^e tyrants pow'r
For y^t shall live when Death shall be no more."

In another part of the same book :—

"Lord give me wisdom to direct my ways
I beg not Riches nor yet Length of Days.
Farewell."

In a "Daily Office for the Sick," &c., 1699, is this note :—

"If this be lost and you do find, I pray you to bere so good an mind as to restore un to the seme that here below heth set her name. H. G."

In *Lombardica Hystoria*, 1490, is this amusing note :—

"Thomas Tyllie ys my name
And with my hand I cannot mend this same
He that dothe reade and not understande
Ys lyke to a blinde man led by y^e hande
Who, yf the guide be not suer and sounde
Ys lyke often tymes to ly one the grounde
Therefore good reader let theise be thy staye
And be not unmyndfull of them every daye.
For feare of fallinge as ofte doth the blinde,
And so by false guiders the truth shall not finde,
W^{ch} greatly doth greve the blind for the tyme,
And thus craving pardone I make up my ryme.

"JOHN LEE. THOMAS TYLLIE.
"An^o Dñi 1586."

On the fly-leaf of Heylyn's "Help to English History," (London, 1670,) is this short but very expressive admonition :—

"Exodus 20th c.
'Thou shalt not steal.'"

In a book entitled *Homeliarius Doctorum*, 1494, are two interesting documents, nearly perfect, only just so much having been cut off from the edge as to destroy perhaps the last two words in each line. They are on parchment, and were pasted inside the covers, but are now disengaged from their fellows by the joint action of time and damp.

The first consists of the will of Robert Atte Wod, Alderman of

Oxford, dated the 28th day of May, 1461, just thirty-three years prior to the date of the book itself. By it he bequeaths his soul to Almighty God and all the saints, and his body to be buried in the church of the Blessed Mary of Oseney, near the grave of his father; and after making gifts to various churches, he provides for a chaplain to offer up the Mass for his soul, and the soul of Cicely Herberfeld, for whom he was bound, (i. e., he was under obligation,) in the church of St. Martin at Oxford for four years. He also gave to Joan his wife, for her life, a tenement in the parish of St. Thomas, called Bokebynders Place; and after her death, then according to the form and effect of certain indentures between the abbot of the Blessed Mary the Virgin of Osseneya, and himself. This will was proved in the Ecclesiastical Court at Oxford.

The other document is undated, but is probably of the same period as the will. It is a petition, in English, and is remarkable for the title it assigns to the magnates of the city of London, namely, that of "sovereigns." It runs thus:—

"To the Ryght honourable and gracyous lorde end worshypfull souveraignes the Mayre and Aldremen of yis noble Citee of London.

"Beseechith full humbly your poore and perpetuell oratrice Johan Penthith, widowe, late th . . . John Penthith, youre trewe Servaunt and Officere, that it may please you and goode graces in . . . deracion of the longe daies of theire continuance in youre service withinne this Citee of L. . . of the gret and importable penurye that youre sayde poore oratrice seth tyme of hir sed h . . . decesse hath longe tyme continued and abyden unto the gret peine and hevynesse of your . . . suppliant, the which she cannot well long tyme endure without youre goode and gracious . . . relief. To yeve and graunt unto youre saide poore oratrice some annuell refresshment . . . gracyous almesse and goodnesse in relevynge and refresshing of hir said poverté and heu . . . for the tendre love that ye have hadde unto hir said housbond, atte reverence of almyght . . . and in wey of charite, and youre saide poor wydowe and perpetuell oratrice shall pra . . . for you hir lyf durynge," &c.

In another book, *Homiliarum Opus*, F. Adami Sasbout, Delphii Lovanii, 1556, are two parchment deeds, which have been made use of for binding purposes. They are not so perfect as the previous specimens, but they yield some little information as to property and persons in the city of London.

By the first one John Brother, son and heir of Adam de Brother, grants to Adam de Brauncestre and another, goldsmiths, of London, and their heirs or assigns, two marks annual rent, which the same Adam and Thomas purchased of Adam Brother his (grantor's) father, issuing out of the principal messuage, and the tenement adjoining, in the parish of Saint Mary Magdalen, in Old Fish-street, near the said church. This deed is of the reign of Henry III. or Edward I. The other deed is very fragmentary. By it John de . . . rd, citizen and vintner of London, gives to Edward de Westsmethefield, London, and Roger de Creton, certain lands, the locality of which does not appear. It is dated at "Iseldon," (Islington) 8 Edward III.

Another series of books which have not only a local, but also a great historical interest, are the books used at the coronations of the sovereigns of this realm.

The first two are histories of the solemnity; one entitled,—

“The entertainment of His Most Excellent Majestie Charles II., on his passage through the City of London to his Coronation, containing an exact accompt of the whole solemnity: The Triumphall arches, and Cavalcade delineated in Sculpture; the Speeches and Impresses illustrated from antiquity. To these is added a brief narrative of His Majestie's Solemn Coronation: with his magnificent proceeding, and Royal Feast in Westminster Hall. By John Ogilby. London. Printed by Tho. Roycroft, and are to be had at the Author's house in King's Head Court within Shoe Lane. M DC LXII.”

The other entitled,—

“The History of the Coronation of the most High, most mighty, and most excellent Monarch, James II. by the Grace of God King of England, Scotland, France and Ireland, Defender of the Faith, &c., and of his Royal Consort, Queen Mary: solemnized in the Collegiate Church of St. Peter, in the City of Westminster, on Thursday the 23 of April, being the Festival of St. George, in the year of our Lord 1685. With an exact account of the several preparations in order thereunto, their Majesties' most splendid processions, and their Royal and Magnificent Feast in Westminster Hall. The whole work illustrated with Sculptures. By his Majestie's especial command. By Francis Sandford, Esqre., Lancaster Herald of Arms. In the Savoy: Printed by Thomas Newcomb, one of His Majesties Printers, 1687.”

We then come to George the Third's reign. Here is a book handsomely bound in red morocco, and gilt, and the inner sides of the covers ornamented with gold and flowers. It is entitled,—

“The Form and order of the service that is to be performed, and of the ceremonies that are to be observed in the Coronation of their Majesties King George III. and Queen Charlotte in the Abbey Church of St. Peter, Westminster, on Tuesday the 22nd of September, 1761. London: Printed by Mark Baskett, Printer to the King's most Excellent Majesty, and by the assigns of Robert Baskett, 1761.”

And then in their order are the books of George the Fourth, William the Fourth, and our present sovereign, the Lady Victoria; but in this series the gradual falling off of external ornament cannot but be noticed, the last book being merely stitched in black paper covers, without any attempt at dignity.

It is stated that in the library founded by Dr. Williams in Red-cross-street, Cripplegate, were many manuscripts, which were burnt, and among them the pompous and curious book of the ceremonies of the coronation of the kings of England.

MANUSCRIPTS.

The greater part of the manuscripts perished in the fire before spoken of, but there are a few left, and among them are some valuable specimens.

In the Harleian MS., No. 694, is contained a number of catalogues of various libraries, and among them a list of the manuscripts here, compiled apparently in the year 1672. It is entitled, “Catalogus Codd. MSS. in Bibliotheca Westmonast. Anº 1672.” This contains above three hundred volumes, all of which are briefly specified. There is a good sprinkling of classical authors, the ancient Fathers of the Church, and several books which, if now in existence, would have been well worthy our attention. Among these are—

“An English new Testament with a Calender of the Epistles and Ghospells.

“An old Missall with the Roman Calender before it.

The Library of Westminster Abbey.

"Two other Missalls.

"A treatise how to live godlyly, Beginneth, a Treatize y^t sufficeth to each man and woman to live after if they wolen bee saved.

"A book of prayers to certaine Saints with the pictures.

"The Summary of the whole Bible collected by Wickliffe."

Next come several books on legal subjects, gavelkind, pleadings, statutes, and forms of writs; then a curious book entitled,—

"The method of preparing food, or concerning the ancient culinary art, in which are elucidated the names of the dishes had at the dinners of Coronations and Installations."

The magnificently illuminated missal or service-book, prepared in the year 1373 under the care of Nicholas Litlington, at that time abbot of this church, is in most excellent preservation, with scarcely a blemish throughout, except those owing to design.

The first volume commences with the consecration of salt for the holy water. It contains offices for the Sundays of the whole year, from Advent to the twenty-fifth after Trinity; likewise several of the principal festivals.

The second volume contains the Mass and the service for Passion-week, at great length; the office for the coronation of the king and queen, and that for the queen only when not crowned with the king; the office for the royal funerals; several offices for inferior or national saints, as Edward the Confessor, Edmund, Dunstan, Laurence, Catherine, &c.

By a proclamation in Henry the Eighth's time, renewed under Edward the Sixth, all services, litanies, and books of prayer were ordered to be purified from all the remains of popery; and in consequence of this, the very name of the Pope has been erased from many Missals, and in this of Litlington's the name of St. Thomas à Becket is erased from the calendar, as also the office for his festival.

There is a very curious piece of History respecting a manuscript still preserved in the library, entitled "*Flores Historiarum*, or the Chronicle of Matthew of Westminster." In some rhymes written by a monk of Westminster on the life of Henry the Fifth, (contained in Cotton MSS. Brit. Mus., Cleopatra B., and lately edited by Mr. Charles Augustus Cole in the series of Chronicles now being published under the direction of the Master of the Rolls,) the author, after describing the bounteous gifts made by the King to the church of Westminster, mentions in particular two precious books and a sceptre which he restored to the same church:—

"Psalterium carum, sic Flores Historiarum
Restituit gratis ad Westmynstre vir pietatis."

There can be but little doubt that the *Flores Historiarum* spoken of by the chronicler is the identical volume still in the library, while there is every reason to believe that the "precious Psalter" is none other than Litlington's Missal.

We have here the ancient Chronicle of England commonly called the "Brute;" which is a compilation from the history of Geoffrey of Monmouth. There is an abundant supply of copies of this

Chronicle throughout the manuscript repositories of this country, especially at the British Museum.

Here also is a curious manuscript on subjects of natural history, with coloured representations of various animals, preceded by drawings of human monstrosities, and a view of Adam's naming the animals.

A book, which though not in the library, is yet connected with the Abbey, demands a few passing words. In the Public Record Office in this metropolis is preserved a book containing the various indentures between King Henry VII. and the abbot and convent of Westminster concerning the prayers to be said for himself and family during his life, and the performance of services for their souls after their decease. These indentures are dated July 16, 1504, and they enumerate with great precision all the services which were to be held, and the various collects and psalms to be used from and after the execution of the deed. Special prayers were to be said daily in the regular services of the Abbey for the prosperity of the King and his family; there was to be a "herse" set round with 100 tapers, which the King provided till the chapel was erected in which his tomb was to be placed, and an "Anniversary" was to be performed upon February 11. At certain of the Masses said by the chantry-monk appointed for that purpose, he was to turn his face "at the firste lavatory" to the people, and bid them pray for the King thus:—

"Sirs,—I exhorte and desire you specially and devoutly of your charitie to praye for the good and prosperous estate of the Kyng oure Souverayne Lorde Kyng Henry the vijth, founder of thre masses perpetually to be sayd in this monastery, and for the prosperitie of this his reame, and for the soule of the moost excellent Princesse Elizabeth late Quene of Englande, his wif, and for the soules of their children and issue, and for the soule of the right noble Prince Edmund late Erle of Richemont, fader to oure said souverayne lorde the Kyng, and for the soules of all his other progenitours and auncestres, and all cristen soules."

This book is illuminated, and is superbly bound in velvet, and the seals of the contracting parties are enclosed in small silver skippets.

ON ANCIENT BINDINGS IN THE LIBRARY^a.

THE examples of fifteenth and sixteenth century impressed leather bindings in this library are numerous, and many of them are of very rare occurrence in other collections.

The first I would describe is the cover of a book printed at Basle in the year 1502. On one side of this volume is the representation of St. John the Baptist preaching. He is clad "in raiment of camel's hair," and is standing on a mount, behind three branches of trees tied together, resembling in shape the letter H. The people surrounding him have their hands clasped in prayer.

^a Read in the Library, Oct. 25, 1860. By Joseph J. Howard, F.R.S.

On the reverse side of the volume is impressed the figure of St. James holding in the left hand a staff and wallet, and supporting with his right a youth who is suspended from a gibbet.

The legend is thus narrated by Pope Calixtus II. :—

"A certain German, who with his wife and son went on a pilgrimage to St. James of Compostella, having travelled as far as Torlosa, lodged at an inn there; and the host had a fair daughter, who looking on the son of the pilgrim (a handsome and graceful youth), became deeply enamoured; he being virtuous, and, moreover, on his way to a holy shrine, refused to listen to her allurements. Then she thought how she might be avenged for this slight put upon her charms, and hid in his wallet her father's drinking cup. The next morning, no sooner were they departed than the host discovering his loss, pursued them, accused them before the judge, and the cup being found in the young man's wallet, he was condemned to be hung, and all they possessed was confiscated to the host.

"Then the afflicted parents pursued their way lamenting, and made their prayers and complaint before the altar of the blessed St. Jago; and thirty-six days afterwards, as they returned by the spot where their son hung on the gibbet, they stood beneath it weeping and lamenting.

"Then the son spoke, 'O my mother! O my father! do not lament for me, for I have never been in better cheer; the blessed Apostle James is at my side sustaining me, and filling me with celestial comfort and joy.' The parents being astonished, hastened to the judge, who at that moment was seated at table, and the mother called out, 'Our son lives.' The judge mocked at them. 'What sayest thou, good woman? Thou art beside thyself. If thy son lives, so do those fowls in my dish.' And, lo! scarcely had he uttered the words when the fowls [being a cock and a hen] rose up full feathered in the dish, and the cock began to crow, to the great admiration of the judge and his attendants.

"Then the judge rose up from table hastily, and called together the priests, and the lawyers, and they went in procession to the gibbet, took down the young man and restored him to his parents, and the miraculous cock and hen were placed under the protection of the Church, where they and their posterity long flourished in testimony of this stupendous miracle."—*Mrs. Jameson's Sacred and Legendary Art*, ed. 1850, p. 140.

In the chapel of St. James, four miles from Spoleto, are frescoes representing the miracles of this saint. In one compartment St. James is represented sustaining a youth who is suspended from a gibbet^b. The example before you is the only instance I have seen of this saint being so represented on early bindings.

The next binding is a very beautiful example of early art, and appears to be of the same date as the volume, which was printed by Wynkin de Worde in 1511. On one side is represented, under a canopy, the figure of St. Barbara, surrounded by a floriated border, in which are introduced lions, birds, &c., and on a scroll the legend SANCTA BARBARA ORA [PRO NOBIS]. She is holding in her right hand a palm-branch, (the emblem of martyrdom,) and in her left the Bible. By her side is a tower, and the ground is powdered with fleur-de-lis.

The legend as given by Mrs. Jameson^c is as follows:—

"Dioscorus, who dwelt in Heliopolis, had an only daughter named Barbara, whom he exceedingly loved. Fearful lest from her singular beauty she should be demanded in marriage and taken from him, he shut her up in a tower, and kept her secluded from the eyes of men. The virtuous Barbara in her solitude gave herself up to study and meditation; and the result of her reflection was that idols of wood and stone wor-

^b *Mrs. Jameson's Sacred and Legendary Art*, ed. 1850, p. 144.

^c *Ibid.*

shipped by her parents could not have created the stars of heaven on which she so often gazed. So she contemned these false gods, but did not as yet know the true faith.

"Now in the loneliness of her tower the fame reached her of the famous doctor and teacher Origen, who dwelt in Alexandria. She longed to know of his teaching, and wrote to him secretly. On Origen reading the letter he rejoiced, and sent to her one of his disciples, disguised as a physician, who perfected her conversion, and she received baptism from him.

"Her father, who was violently opposed to the Christians, was at this time absent; but previous to his departure he had sent skilful architects to construct a bath chamber of wonderful splendour. One day St. Barbara descended to view the progress of the workmen, and seeing that they had constructed two windows commanded them to insert a third. When her father returned he was much displeased, and said to his daughter, 'Why hast thou done this?' and she answered, 'Know, my father, that through three windows doth the soul receive light,—the Father, the Son, and the Holy Ghost, and the three are one.'

"Then her father being enraged, drew his sword to kill her, but she fled to the summit of the tower, and he pursued her; but by angels she was wrapped from his view and carried to a distance. A shepherd betraying her place of concealment, her father dragged her thence by the hair, and beat her, and confined her in a dungeon, denouncing her to the Proconsul Marcian. Her father, seeing no hope of her renouncing Christianity, carried her to a certain mountain near the city, drew his sword and cut off her head; but as he descended the mountain there came a most fearful tempest, and fire fell upon this cruel father and consumed him."

On the reverse side is a representation of the mass of St. Gregory, who is seen officiating at the altar, surrounded by his attendant clergy; immediately over the altar is the Saviour, supported by two angels, His feet resting on a chalice.

The legend is as follows:—

"On a certain occasion when St. Gregory was officiating at the mass, one was near him who doubted the real presence; thereupon, at the prayer of the saint, a vision is suddenly revealed of the crucified Saviour Himself, who descends upon the altar, surrounded by the implements of the Passion."

Another representation of St. Barbara is impressed on the cover of Gregory's "Decretals," printed by Regnault in 1519. The figure of the saint is similarly treated to the example last described.

On the cover of a small book entitled *Apparatus Latine Locutiones* is impressed the representation of the wise men's offering. The Virgin is seated with the Saviour on her knee; behind her is Joseph; in front, the wise men with crowns on their heads are offering cups of various shapes. The binder's device, or merchant's mark, (with the initials B. I.,) is in the foreground.

* Many of the bindings are impressed with the royal arms, badges, &c., and I have placed on the table several of the more remarkable specimens.

The impressed cover of a volume entitled *Annotationes in Proverbia Salomonis*, printed by Froben, is deserving of notice. On one side is represented the Tudor rose, surrounded by the legend,—

"Hec rosa virtutis de celo missa sereno
Eternū florens Regia sceptrā feret."

On either side are two angels; above the legend are two escutcheons, the dexter charged with the arms of St. George, and the sinister with those of the City of London; on another shield at the base are the initials and merchant's mark of the binder; and on

the reverse side of the cover are the arms of France and England, quarterly, surmounted by a royal crown, and supported by two angels. The initials of William Bill, D.D., Master of Trinity College, Cambridge, and Dean of Westminster, who died in 1561, and was buried in Westminster Abbey, (where there is a brass to his memory,) are stamped on the covers of this volume.

On the cover of a work printed by Jehan Petit early in the sixteenth century, entitled *Sermones de Adventu*, are represented on one side the arms of Henry VIII. (France and England quarterly), impaling 1 and 4, quarterly, Castile and Leon; 2 and 3, Aragon and Sicily; and on a point in base a pomegranate erect, slipped, proper, for Granada. The arms are supported by two angels, and surmounted by an imperial crown. On the reverse side are the royal arms (France and England only) supported by the dragon and greyhound; above the shield, which is surmounted by the imperial crown, is a rose, on either side of which are two angels with scrolls. Immediately under the arms is the portcullis, allusive to the descent of the house of Tudor from the Beaufort family.

The Tudor rose, fleur-de-lis, castle, pomegranate, and other royal badges, frequently occur on impressed bindings *temp.* sixteenth century. In the example on the table the binder's device and initials, as well as the badges above mentioned, are represented.

On the cover of a small volume printed in the year 1542, is impressed the portraiture of Charles V., Emperor of Germany. He is represented in armour, holding in his right hand the orb, and in his left the sceptre, surrounded by the legend,—

"CAROLVS V. ROMA IMP. SEMPER
AVGVST. ETAT SVE XLII."

Above is a shield charged with the imperial arms, (a double-headed eagle displayed,) and beneath are the two columns of Hercules, with the motto *PLUS OULTRE*.

The binder's name in full is seldom found impressed in bindings. There is, however, a very interesting example in this library, stamped on the cover of a small volume printed by Regnault in the year 1555. The following legend, viz., *JOHANNES DE WOVDIX ANTWERPIE ME FECIT*, surrounds a square-shaped compartment, within which is represented a lion rampant, ensigned with an imperial crown, probably intended for the arms of Flanders.

The arms of Edward IV. are impressed on the covers of a manuscript Book of Prayers. The arms, supported by two lions, are surrounded by fleurs-de-lis and hearts, and round the extreme verge is the representation of a hand, the first finger extended. It is not in the form for the act of blessing. It may have had reference to the hand on one of the sceptres of France, seeing it is associated with the fleur-de-lis.

THE ORGAN OF WESTMINSTER ABBEY^a.

WITH reference to the old organ, Mr. Hart observed that he could give no particulars of any instrument previous to the great Rebellion, for on that event nearly all the organs in England were broken up and destroyed by the Parliamentary troops; but on the restoration of Charles II., and the return of affairs to their old channel, there was naturally a great demand for organs, or rather for organ-builders. Among these was the great Bernard Smith, many of whose works now remain, such as the organ at the Temple Church, St. Paul's Cathedral, and elsewhere. He was organ-builder to the Royal Chapels, and was succeeded in his business by his pupil, Schreider, who, from being his apprentice, became, by a not unusual course, his son-in-law, and constructed the organ now in this Abbey. It originally stood in the first bay from the transept, on the north side of the choir, to accompany the chants, services, and anthems of the daily matins and evensong. The situation was exactly over the monuments of Blow, Purcell, and Croft, who were buried under the organ which in their lifetime they had performed upon. From a memorandum in a MS. book in the custody of the Precentor, the organ seems to have been placed at the west end of the choir in 1730:—"The new organ built by Mr. Schreider and Mr. Jordan was opened on the 1st of August, 1730, by Mr. Robinson; the anthem, Purcell's, *O give thanks*."

The instrument was divided into two cases, one containing the great organ and swell, the other the choir organ, and was placed over the screen, as most of you may recollect. It had three rows of keys, and twenty-three stops; the total number of pipes being 1,348.

It remained thus till 1846, when great alterations were made in the arrangements of the abbey itself, including the remodelling and alteration of the instrument. It was thought desirable, among other improvements, to obtain, if possible, a complete view inside the Abbey from end to end; and to effect this the organ was divided, as you may now see it, into three cases: one, placed on the north side of the church, in the fourth arch from the opening of the transept, contains the great organ; another exactly similar is placed fronting it in the corresponding arch, on the south side of the church, and contains the swell; and a third, placed over the arch in the screen, contains the choir organ.

At the time of this alteration several new stops were added, and it is now an instrument worthy of the cathedral it stands in; the richness and fulness of tone given by the diapasons of Schreider, and the brilliancy of the full organ, will not easily be forgotten by those who enjoy a musical taste.

^a By W. H. Hart, F.S.A.

ON SOME DISCOVERIES IN CONNECTION WITH THE ANCIENT TREASURY AT WESTMINSTER^a.

THIS discovery was made by Mr. Scott when prosecuting his examination of the remains of the Confessor's building. It was first brought to my notice upwards of eleven years ago, when I was desired by that gentleman to assist him in examining what seemed a heap of rubbish, but which, when trodden on, was more "springy" than its external appearance justified. It was in a kind of cellar close to the cloister door of the Chapter-house underneath this chamber^b, into which no daylight could enter, and in a part of the chamber which consisted only of a narrow walled-up passage. Our examination was then only a slight one; but I saw enough to enable me to see that the bulk of this mass of "rubbish" appeared to consist of documents of a public nature that had probably by some accident been separated from the contents of the ancient treasury, which once occupied the adjoining chamber.

I have said that the mass to which my attention was drawn by Mr. Scott was at once seen to contain public documents. The requisite steps were taken in the matter, and I have made an official report upon the collection, of which a specimen is before you.

In continuing his description of this portion of the building, Mr. Scott says:—

"I presume, therefore, that this, too, was a treasury; and I have a strong idea that it then formed a part of, and that its door was the entrance to, the pyx chamber; and it is possible that, after the robbery of the chamber before alluded to, the king, finding the terror of human skins offered no security, remodelled the chamber."

It is with reference to this great robbery of the royal treasury that I have to present to you a few particulars, which will, I trust, be of some interest. I cannot claim for them any great novelty, as they are nearly all in print, but in such print that their readability (to the uninitiated) is not much improved. The detailed account of the judicial investigations into this most daring and important robbery, (a robbery of two millions of money,) which has been printed in one of the Record publications, has not, I believe, been turned to any further account. It will be found, however, to be full of illustrations of the manners and state of society of the times; and considering that we are now over the very chamber from which the treasure was taken, and that the whole of the immediate locality was the scene of the various cir-

^a Read in the Library of Westminster Abbey, Oct. 25, 1860. By Joseph Burt, Assistant Keeper of the Public Records.

^b See Mr. Scott's paper, "Gleanings from Westminster Abbey," printed in GENT. MAG., Feb.—June, 1860, for the precise locality.

circumstances which are most distinctly and minutely referred to in the account, I thought some of those details might be acceptable to you, as they bear closely upon the subject in hand, and the event itself perhaps accounts completely for the discovery now brought to your notice.

I shall make no attempt to trace the history of the ancient treasury. From the earliest times, and in many countries, the royal treasury has been associated with a place of worship. The exchequer was held in a portion of the royal palace; the king and the abbot were generally much associated together; the palace and the monastery were contiguous; a strongly built vault was at the king's service as a store-room for his jewels not in general use, his plate and the cash that might not be wanted but for some great occasion. At later periods we have complete inventories of every article in the treasury, and most interesting they are, but there is none at this date. Such was the state of things in the year 1303, when Edward I. was preparing to take summary vengeance upon the Scotch for their so-called rebellion against his power. He probably anticipated a stubborn resistance, for he had consigned to the safe keeping of his treasury a large sum of money for the purpose of this war, and yet no subsidy had been granted since that two years previously. On the 14th of March he left Westminster; he lingered about the neighbourhood of London for a short time, and then advanced slowly northwards, reaching Newcastle on the 6th of May.

About the first of that month, or late in the preceding, for the accounts vary a little, the treasury was broken into, and the treasure carried off. From Linlithgow, on the 10th of June, the King issued his first writ directing the investigations into the matter. There is little reason to doubt that a large quantity of the treasure—that consisting of the plate and jewels—was recovered. One of the principal thieves, Richard de Podelicote, was found with £2,200 worth in his possession. This man himself subsequently confessed the whole matter, as did another. Their accounts are not quite consistent, which is usually the case. Podelicote is always spoken of as the great culprit, and in his confession he takes the whole blame of the matter, as well as of a previous robbery of the conventual plate from the refectory. I will read a small portion of his story :—

“He was a travelling merchant for wool, cheese, and butter, and was arrested in Flanders for the King's debts in Bruges, and there were taken from him £14 17s., for which he sued in the King's Court at Westminster at the beginning of August in the thirty-first year, and then he saw the condition of the refectory of the Abbey, and saw the servants bringing in and out silver cups and spoons, and mazers. So he thought how he might obtain some of those goods, as he was so poor on account of his loss in Flanders, and so he spied about all the parts of the Abbey. And on the day when the King left the place for Barnes, on the following night, as he had spied out, he found a ladder at a house which was near the gate of the Palace towards the Abbey, and put that ladder to a window of the chapter-house, which he opened and closed by a cord; and he entered by this cord, and thence he went to the door of the refectory, and found it closed with a lock, and he opened it with his knife and entered, and there he found

The Ancient Treasury at Westminster.

six silver hanaps in an ambry behind the door, and more than thirty silver spoons in another ambry, and the mazer hanaps under a bench near together; and he carried them all away, and closed the door after him without shutting the lock. And having spent the proceeds by Christmas he thought how he could rob the King's treasury. And as he knew the ways of the Abbey, and where the treasury was, and how he could get there, he began to set about the robbery eight days before Christmas with the tools which he provided for it, viz., two 'tarrers,' great and small knives and other small 'engines' of iron, and so was about the breaking open during the night hours of eight days before Christmas to the quinzain of Easter, when he first had entry on the night of a Wednesday, the eve of St. Mark (April 24); and all the day of St. Mark he stayed in there and arranged what he would carry away, which he did the night after, and the night after that, and the remainder he carried away with him out of the gate behind the church of St. Margaret, and put it at the foot of the wall beyond the gate, covering it with earth, and there were there pitchers, cups with feet and covers. And also he put a great pitcher with stones and a cup in a certain tomb. Besides he put three pouches full of jewels and vessels, of which one was 'hanaps' entire and in pieces. In another a great crucifix and jewels, a case of silver with gold spoons. In the third, 'hanaps,' nine dishes and saucers, and an image of our Lady in silver-gilt, and two little pitchers of silver. Besides he took to the ditch by the mews a pot and a cup of silver. Also he took with him spoons, saucers, spice dishes of silver, a cup, rings, brooches, stones, crowns, girdles, and other jewels which were afterwards found with him. And he says that what he took out of the treasury he took at once out of the gate near St. Margaret's Church, and left nothing behind within it."

The other robber who confessed speaks of a number of persons—two monks, two foresters, two knights, and about eight others—being present at the "debrasure." His account, too, makes it a week later than the other.

The affair was evidently got up between the sacrist of Westminster, Richard de Podelicote, and the keeper of the Palace, with the aid of their immediate servants and friends. Doubtless they speculated upon comparative impunity, while the King was so far away and occupied on such important matters, and they arranged accordingly. An extraordinary instance of the amount of cunning and foresight exercised by the robbers is shewn by the circumstance of the cemetery—the green plot enclosed by the cloisters—being *sown with hemp* early in the spring, "so that the said hemp should grow high enough by the time of the robbery that they might hide the treasure there, and the misdeed be unknown." This, if true, shews that the plot was deeply laid and the crime long prepared for.

But the King acted with his usual vigour in the matter. Writ after writ was addressed to the magistrates of London, Middlesex, and Surrey; they knew him too well not to act vigorously upon them, and terror was struck into the hearts of the robbers. Jurors were summoned from every district in which any portion of the crime appeared to have been perpetrated, and we have (as I have already said) a tolerably complete account of all that took place. It must be borne in mind that the office of jurors was then to collect evidence, and give it and support it in every way. They were summoned, not as now from their *ignorance*, but for their *knowledge*, of the facts. In every ward in the city, in numerous hundred courts of the contiguous counties, evidence was given upon the subject. Many persons, especially goldsmiths and dealers,

appear to have been implicated through the agency of the three persons named. Just before the robbery some friends of William de Palais "met in a certain house within the close of the prison of the Fleet, together with a knight and four ribald persons unknown, and there staid two nights eating and drinking, and in the middle of the third night they went armed towards Westminster and returned in the morning. This they did for two nights, and then came no more. And as the treasury was broken into about that time—say the jurors—they were suspected of the felony." Much of the treasure seems to have been hid in the immediate neighbourhood of the Abbey, to be carried off at the convenience of the thieves. A linen-draper at St. Giles had a large pannier full of broken vessels of gold and silver sent to him, about which he became so alarmed when the royal proclamation was published, that he gave it to a shepherd-boy to hide in Kentish-town, where it was found. Some of the treasure found its way across the water, but was not traced, although the boatmen of the river from Lambeth to Kingston were examined. The case against the sacrist and the monks appears to be that the robbery could not have occurred without their knowledge, the gates of the Close must have been opened to admit some of the thieves, and *they* had the keys of them, while they refused admittance to a man who had bought the herbage of the cemetery, as they knew what was hid there, and that afterwards much treasure was known to have been taken to the sacrist's house, and claimed by him. I am sorry to say, too, that even their antecedents were brought forward to strengthen the case against them, for it is said there was "a great suspicion against the monks because four years ago an attempt was made to break open the treasury in the cloister, which was enquired into, and the abbot made peace with the King respecting it."

Doubtless the criminals had their deserts, though the record does not give the sentences passed upon them.

But it is high time that we returned to the collection before us, and I will now attempt to shew how it is connected with the tale we have heard.

In some further portions of his lecture Mr. Scott describes the low vault which is outside the pyx chamber, and how by scientific induction he had arrived at the conclusion that this exceedingly enigmatical portion of the structure had once been a part of the treasury, and had been perhaps separated from it in consequence of the great robbery. I think this conclusion, arrived at inductively, is fully borne out by the documentary evidence.

In a part of the records of the proceedings on account of the robbery is a notice of an indenture, shewing that the keeper of the royal wardrobe in the Tower had all the recovered treasure and jewels handed over to him to be there kept. It was doubtless then decided to make alterations in the chamber for the purpose of ensuring the safety of its future contents, as the structure itself had

The Ancient Treasury at Westminster.

been attacked by the robbers, and injured. When it was first re-occupied does not appear, but there is evidence that it was so in the year 1327, as there is an indenture in existence specifying the delivery of the contents of that treasury from an outgoing treasurer. The alterations made consist of the building of the wall across the northern side from east to west, at the intersection of one of the central columns, shutting out a window in the east wall, the doorway in the Chapter-house vestibule, and the steps which gave access to the dormitory. It was the southern portion only (now the pyx chamber) which was subsequently used as the treasury, though probably the occupation of both continued in the royal officers. The collection, then, was found in what was the northern portion of the ancient treasury chamber.

In conclusion, I would wish to draw attention to a few of the pieces of iron-work now exhibited, which appear to me to have belonged to some large leather bag, or "forcer" as it was called. One of these bags, characteristically ornamented, is still in the pyx chamber. There are notices of their being used for the conveyance of the stolen treasure, and they are referred to as regular places of deposit in Bishop Stapleton's Calendar.

THE MONUMENTS IN WESTMINSTER ABBEY AS A MUSEUM OF SCULPTURE^a.

WESTMINSTER ABBEY may justly be appreciated as a museum of British sculpture, offering the earliest examples of the sculptor's art, from its erection in the thirteenth century, and continued to the present day.

Although it contains some works by the hands of foreigners, yet, as their skill was employed in commemoration of British sovereigns and British worthies, the designation that it is a national collection, or museum of national sculpture, may fairly be accepted, because, although they are the productions of foreign artists, they were unquestionably executed in the British dominions.

In the reign of Henry III. the present edifice was begun on the ruins of a former erection; every monument it now contains commences from this epoch.

The first statue which demands attention is that of Henry III., in the chapel of Edward the Confessor, a recumbent figure cast in brass, and the earliest known to have been cast in England. On the adjoining tomb to this is placed the recumbent figure of Queen Eleanor, wife of Edward I. Both these statues have been reputed to be the works of Pietro Cavallini, who was supposed to have come here from Italy for the purpose. [But from the "Accounts of the Executors of Queen Eleanor," printed for the Roxburgh Club by Beriah Botfield, Esq., in 1841, we find that the statues were executed by Master William Torel, who probably gave the design for the whole tomb; the marble work was executed by "Richard de Crundale." Mr. Hudson Turner, who edited these Accounts for Mr. Botfield, conjectured that Master William Torel was the same as Master William the Florentine painter, employed by Henry III. Among the sculptors of the Eleanor crosses were "William of Ireland" and "Alexander of Abingdon." Torel, or Tyrrell, was a common English name at that period, and the sculptor of these figures may therefore have been an Englishman. Other figures nearly equally fine at Wells and Lincoln, are of about the same period.]

Considering the extraordinary beauty of this statue of Queen Eleanor, it would be gratifying to our natural feeling, or pride, if it were authenticated to be the work of a native artist.

It merits in the highest degree every praise; the beauty of the features and the elegance of the hands are not surpassed, if equalled

^a Read in the Abbey Church, Oct. 25, 1860. By Henry Mogford, F.S.A.

even, by any similar work in the Abbey. The small heads of two angels on the canopy at the head of the figure are replete with the most charming sweetness and innocence of expression.

The effigies of Edmund Crouchback and of Aymer de Valence follow the series in order of date. No record exists of the authors of these remarkable monuments, which is to be regretted, as the mutilated remains of the small statuettes, called *pleureurs*, (or weepers,) in the niches beneath, indicate a grand dignity and breadth of treatment.

Hitherto no record or tradition naming the authors of the numerous fine recumbent figures of our sovereigns or others has been discovered, some of them wondrously enamelled, until the name of Torregiano appears. He erected the magnificent tomb in the chapel of Henry VII., and is the sculptor of the effigies of that sovereign and his wife, and of the figures of cherubim at the angles. Another of Torregiano's works is that of Margaret, Countess of Richmond, mother of Henry VII. These productions of Torregiano's skill are not of a very high order of art comparatively. The tradition that he broke the nose of Michael Angelo in a fit of jealousy at the transcendent talents of the greatest of modern sculptors, has certainly foundation for the motive by comparison of their respective abilities.

Passing over the intermediate period of time until the reign of James I., the first authenticated works of sculpture in the Abbey appear to be those of Nathaniel Stone, a native of Exeter. According to Walpole, he was paid 4s. 10d. daily while in the King's employ. The recumbent statues of Queen Elizabeth and of Mary Queen of Scots are attributed to him; it is certain that he made the monuments of Spenser, Frances Hollis, and the Countess of Buckingham.

Of the famous sculptors of a later date, the most important in the series are Roubiliac and Rysbrach. Scheemacker is also of the epoch, although inferior to the two preceding artists.

Roubiliac's grandest works are in the Abbey. The monuments of his skill here are those of Handel, his last work, and of the Duke of Argyle in Poets' Corner, that of Sir Peter Warren in the north transept, and the celebrated one in St. John's Chapel to Mr. and Mrs. Nightingale.

All the statues to these monuments are worthy of being rigidly studied, and the result will surely tend to a very high estimation of this artist's merits.

The Nightingale monument, as it is usually called, demands an inquiry of another nature. Does not the embodying or manifestation of the awfulness of death in the form of a human skeleton enveloped in drapery, border on absurdity, or even profaneness? It is both an æsthetic question and one of higher feeling, of religious awe.

Rysbrach may be well studied in the two monuments in the

nave, at the entrance of the choir, of Sir Isaac Newton and of the second Earl of Stanhope.

The statue of Shakespeare, in Poets' Corner, is a favourable specimen by Scheemacker.

The names of other sculptors here comprise a series of great extent, mostly native. A work by Grinling Gibbons, in the north aisle of the nave, is not worthy of his reputation. Quellinus and Coysevox indicate a foreign origin, and Hubert le Sœur, who made the equestrian statue at Charing-cross of Charles I., has also a specimen of his art in the Abbey.

To come down to our own time, there are fine works by the familiar names of Bacon, Flaxman, Chantrey, Nollekens, Westmacott, Banks, and others. Of living sculptors of distinguished merit may be cited Baily, Gibson, Calder Marshall, and several more.

The portrait statues are doubly interesting, first, because they represent the features of the individuals, and secondly, the accuracy of the costume of the times. The features are mostly well preserved, excepting those only of the Crusaders and of the Countess of Lancaster, in the choir, which have much suffered. Some few of the portrait statues are habited in the Roman costume of former times. In future ages, nevertheless, antiquaries will be sorely puzzled at the fanciful envelopes given by the sculptors of our days, as exemplified in the statue of the late Sir Robert Peel, by Gibson of Rome.

Among the sculptured statues forming the decoration or exemplification of the virtues of the several individuals, there will be seen an abundance of angels and cherubs; every virtue is personified in marble to excess. Figures of Fame are blowing trumpets. In this Christian church there are statues of Minerva, Neptune, Hercules, with other pagan deities; charity children are not omitted; and to complete the variety, there are not wanting Negroes and Red Indians. There are here also a great number of statues and statuettes, either of attendants, children of the deceased, saints or other, as weepers over the deceased.

Nor are animals forgotten; a couple of lions by Wilton are on the monument of General Wolfe. Two magnificent specimens of this king of animals by Flaxman, on the monument to the memory of Captain Montague, deserve the highest encomium; it is at the west end of the north aisle.

The sculptures which may be considered as adjuncts to the architecture are very numerous, and consist of a considerable number of saints in niches or on brackets. Of these, worthy of special notice, are two statues now existing in the chapter-house, representing the Annunciation; they are of a very simple and of archaic character, —probably their execution dates from the erection of this part of the Abbey. There are equally in the upper spandrils of the north transept angels of grand character, nearly life size. Casts have been lately taken of these, which may be seen to advantage where

they are for the present placed, in the triforium, by those who are disposed to perambulate this part of the sacred edifice. Here will be found many singular and interesting sculptured corbels.

The chapel of Henry VII. alone contains more than one hundred statues of saints in niches, and busts of angels on the cornice that runs round the chapel and part of the side aisles; the carvings to the seats are of great variety and excellence in execution. Some of these carvings represent sacred subjects, whilst others are of a profane character.

The chantry enclosing the tomb of Henry V. is also profusely decorated with statues and statuettes in niches, as well as with *bassi relievi*. One is said to represent the coronation of the sovereign. The whole are deeply imbued with a good feeling for fine art.

[Of about the same date are the sculptures in the frieze of the screen that separates the chapel of St. Edward from the choir, and which represent in fourteen compartments the principal occurrences of the Confessor's life. The figures of this composition are of small size, very simple in execution.]

To resume, and give some idea of the immense amount of the wealth of sculptural art herein contained, it may be briefly stated that the Abbey possesses sixty-two recumbent statues of life size; several of these are of bronze, and have been highly gilt or richly enamelled, the remains of this decoration being still visible. There are forty-six portrait statues, life size or colossal, six sitting and six kneeling portrait statues, and ninety-three busts or medallion portraits.

Of allegorical statues, already alluded to, there are 204, and beyond this vast amount an almost unlimited number of *bassi* and *alti-relievi* corbels and spandrils richly sculptured of all epochs, besides the multitude of heraldic representations of lions, dogs, griffins, and other animals, either natural or imaginative.

I trust it will be admitted that we possess in this magnificent Abbey a museum of sculpture eminently national, unequalled in extent in any other place or country, of surpassing beauty, and of the highest artistic excellence.

The study of this immense collection will afford intense gratification to the historian, the antiquary, the archæologist, and the lover of fine art. The public feeling is becoming daily more awakened to the treasures we possess, and to the determination to preserve them to our posterity.

ON THE ORDER OF THE BATH^a.

MR. HUNTER remarked that the history of the institution of the Order of the Bath may be divided into three periods: the first ending with the coronation of King Charles II., when for the last time Knights of the Bath were made according to the ancient forms; the second commencing from the revival of the Order by His Majesty King George I., on the 18th of May, 1725; and the third, on its re-organization and enlargement by His Royal Highness the Prince Regent, on the 2nd of January, 1815, in the reign of His Majesty, George III. In the first period it was only customary to make Knights of the Bath at the coronations of sovereigns or their queens-consort, or on the creation of the Prince of Wales or the Duke of York. There was a creation of knights on the marriage of the Duke of York in 1477; and again in 1501, on the marriage of the Prince of Wales.

The earliest mention since the Conquest of the ceremony of bathing at the creation of a knight appears to be that of Geoffrey, son of Fulk, Count of Anjou, who on being contracted to marry the daughter of King Henry I., was knighted by that monarch at Rouen; and it is evident by the language of the chronicler that the solemnities then observed were usual in all similar cases.

The first name on the list having pretensions to being a chronological one, is Sir Thomas Esturmy, who was created on the 17th of July, 1204; after which, at different periods, sometimes upwards of twenty, at others more than fifty or sixty, were summoned to receive the honour. The ceremony at that time was no small undertaking. It is fully described by Anstis; and in Bysshe's edition of Upton there is a series of engravings of the ceremony copied from original drawings, which Anstis conjectured to have been made in the reign of King Edward IV. or King Henry VII.

Upon the accession of Queen Mary a new form was observed, and Letters Patent were issued on the 17th of October, 1553, appointing Henry Earl of Arundel to exercise everything on behalf of Her Majesty, to make such persons knights as shall be named by her, so as not to exceed the number of threescore.

Queen Elizabeth followed the example of her predecessor, and deputed the Earl of Arundel, then Lord Steward of the Household, to confer knighthood upon so many as she should name, so as not to exceed thirty. King James appointed the large number of sixty-two to be made knights at his coronation. Fifty-nine were appointed at the coronation of Charles I.; and on the return of Charles II., in May, 1660, he was attended by Knights of the Bath and their Esquires. At his coronation he appointed sixty-

^a Read in King Henry the Seventh's Chapel, Oct. 25, 1860. By Mr. John Hunter.

eight persons to be created. This creation was the last until the Order was newly arranged by George I. in 1725.

The first notice of any insignia or badge being worn round the neck of a Knight of the Bath is in 1614. John Lord Harrington of Exton, who received that dignity at the coronation of James I., died in 1613; and in the following year the sermon preached at his funeral was published, illustrated by an engraving of the jewel worn by the deceased nobleman as a Knight of the Bath.

One of the knights made at the coronation of Charles II. was Sir Edward Walpole, (grandfather of Sir Robert Walpole, first Earl of Orford,) on whose badge the present motto occurs.

Although the badge was directed to be worn from the neck, it would appear that the Knights of the Bath imitated the Knights of the Garter by wearing it under the arm, as they are represented in some portraits of the time with the riband over the right shoulder, such persons having been made knights at the coronation of King Charles I. in 1625, or King Charles II. in 1661.

The second period of the Order was when, by the advice of Sir Robert Walpole, it was appointed there should be a Great-Master and thirty-six Knights, the first Great-Master being John Duke of Montague; and,

The third period of the Order was from its extension to three classes, on the 2nd of January, 1815, which was rendered necessary in consequence of the conclusion of the protracted but glorious war in 1814.

On the 14th of April, 1847, Her Majesty was pleased to enlarge the Order, and to direct that it should consist of the Sovereign and a Great-Master, and of 952 Companions or Members, to be divided into three classes. The Order was again enlarged on the 31st of January, 1859, it being then ordained that the total number of Companions should be 985. The first class to consist of seventy-five members, to be designated Knights Grand Cross; the second class to consist of 160, styled Knights Commanders; and the third class of 750, to be designated Companions of the Order.

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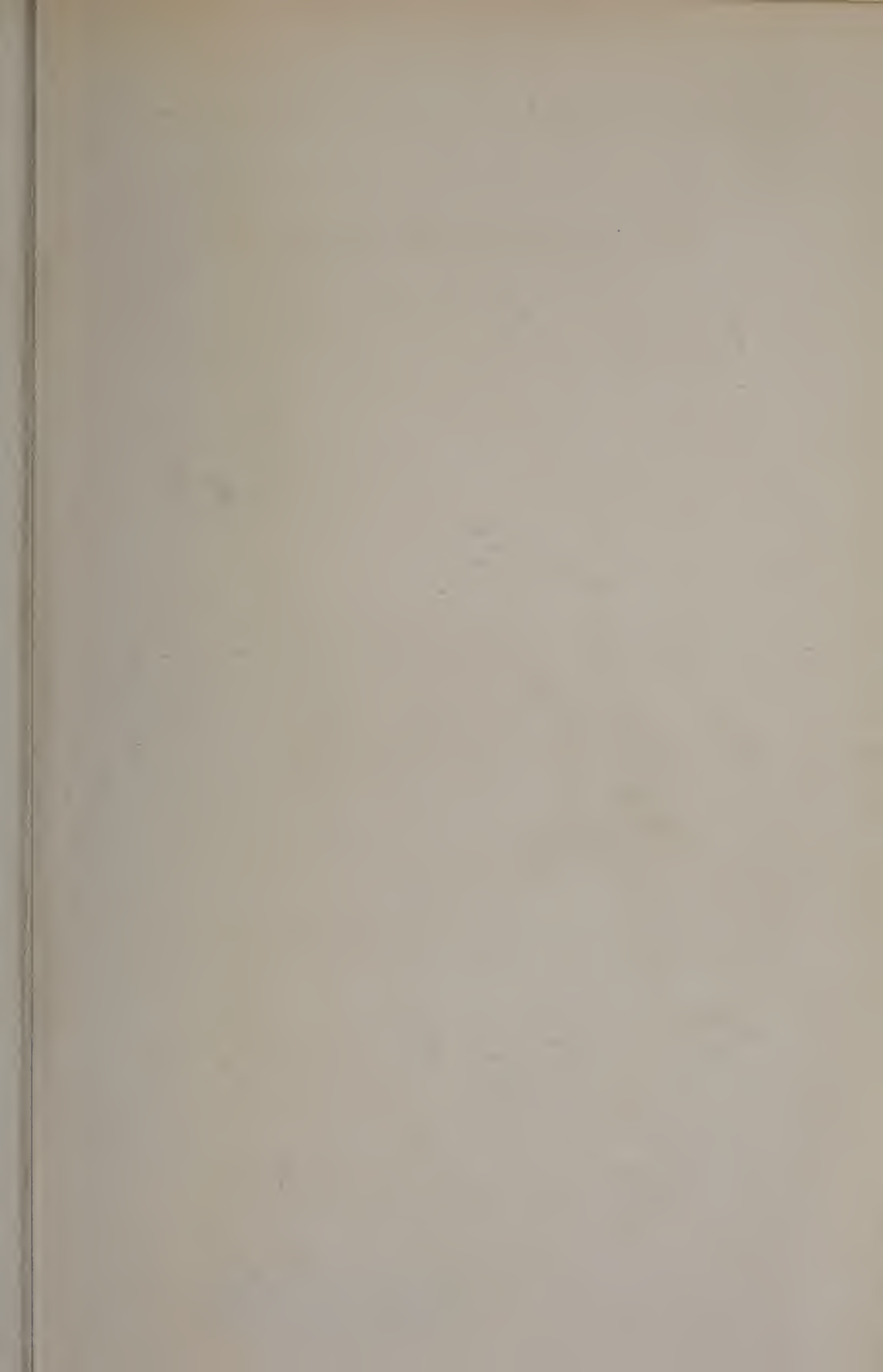
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